

VASILY PETRENKO MAHLER 4

佩特連科的馬勒四



佩特連科 指揮
Vasily Petrenko CONDUCTOR © Mark McNulty

8&9 DEC 2023

FRI & SAT
8PM

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雲絲 女高音
Elizabeth Watts
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佩特連科的馬勒四

Vasily Petrenko | Mahler 4

佩特連科 | 指揮

雲絲 | 女高音

Vasily Petrenko | Conductor

Elizabeth Watts | Soprano

李察·史特勞斯
降E大調小夜曲

RICHARD STRAUSS
Serenade in E flat

10'

李察·史特勞斯
五首藝術歌曲

RICHARD STRAUSS
Five Lieder

14'

《玫瑰花環》，op. 36 no. 1
《歇息，我的靈魂》，op. 27 no. 1
《冬之呈獻》，op. 48 no. 4
《明晨》，op. 27 no. 4
《西西莉亞》，op. 27 no. 2

Das Rosenband, op. 36 no. 1
Ruhe, meine Seele!, op. 27 no. 1
Winterweihe, op. 48 no. 4
Morgen!, op. 27 no. 4
Cäcilie, op. 27 no. 2

中場休息

INTERMISSION

馬勒
第四交響曲

GUSTAV MAHLER
Symphony no. 4

54'

I. 沉著地，不匆忙
II. 悠閒地，不倉促
III. 平靜地
IV. 很舒服地

I. Bedächtig, nicht eilen
II. In gemächlicher Bewegung, ohne Hast
III. Ruhvoll
IV. Sehr behaglich

電台錄音 RADIO RECORDING

2023年12月8日的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 現場直播，並將於2023年12月13日下午2時重播。The concert on 8 Dec 2023 will be broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk), with a repeat on 13 Dec 2023 at 2pm.



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李察·史特勞斯 (1864–1949) 降E大調小夜曲，op. 7

李察·史特勞斯在慕尼黑一個音樂世家長大。他的父親法蘭茲·史特勞斯是位出色的圓號手，為人津津樂道的成就不少，包括華格納歌劇《齊格菲》——當中著名的「齊格菲的號聲」動機，正是他負責首演的。不過，這個家在很多方面卻很保守。雖然法蘭茲·史特勞斯也算演奏過華格納的作品，但對華格納和李斯特這些現代主義者卻不以為然。法蘭茲喜歡傳統，喜歡經典：偉大的「古典-浪漫派」布拉姆斯才合心意。初時，法蘭茲那早慧的兒子似乎樂於跟隨父親的步伐。在史特勞斯的早期作品裡，布拉姆斯是當代作曲家中影響力最明顯的一位（布拉姆斯在1870至1880年代仍十分活躍），即使在「為十三件管樂而寫的小夜曲」裡，他的影響力仍隱約可聞：不但某些音樂表達方式的特性相似，兩人對曲式比例的平衡也同樣一絲不苟。

史特勞斯寫作「小夜曲」(1881) 時雖然只有十七歲，但已經是位經驗豐富的作曲家，作品包括一首交響曲和一首小提琴協奏曲。單樂章的「小夜曲」既圓熟又迷人，全曲渾然天成；管樂合奏團的音響效果，無論融和還是對比都很出色——史特勞斯日後的作品都以美妙豐富的木管與圓號寫法見稱，但其實這些特徵早在「小夜曲」已能見端倪。

可是大約二十年後，史特勞斯卻對「小夜曲」嗤之以鼻，說那只是「不錯的音樂學

生作品」——畢竟這些年間他進步不少，水平眼界都早已超越了青春時代的保守思想。然而其他卓越的音樂家卻肯定不同意：影響深遠的指揮家畢羅不但指揮過「小夜曲」，將「小夜曲」納入定期演奏的曲目，更在1883年寫信給李察·史特勞斯，希望他能寫作較大型的同類作品。出道不久已經大獲好評，對史特勞斯來說實在是絕佳的強心針。不久他就開始思考截然不同的音樂方向；不過現在他仍樂於置身理想世界，身邊盡是典雅迷人的氛圍，即使尋歡作樂也不失優雅——這些特質在莫扎特高貴精緻的小夜曲與嬉遊曲裡清晰可聞，同時也讓史特勞斯一直珍而重之。觀乎此，大家能想像二十三年後，同一位作曲家會搞出歌劇史上數一數二的大醜聞嗎？當然想像不到：《莎樂美》那種火山爆發般的性心理，這時似乎仍遙不可及。

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管及四支圓號。

RICHARD STRAUSS

(1864–1949)

Serenade in E flat, op. 7

The Munich household in which Richard Strauss grew up was a highly musical one. The composer's father, Franz Strauss, was an outstanding horn player, who amongst other things had played the famous "Siegfried's Horn-Call" motif in the world premiere of Wagner's *Siegfried*. But it was in many ways a deeply conservative household. Franz Strauss may have played Wagner, but he had little sympathy with modernists like Wagner and Liszt. He loved tradition, the classics: the great "classical-romantic" Brahms was more his kind of man. At first, his precocious son seemed happy enough to fall in behind his father. In Strauss's early works, Brahms is the contemporary composer (Brahms was still very much alive in the 1870s and 80s) whose influence can most be felt, and in the Serenade for thirteen wind instruments he is still a presence: not just in the character of some of the musical turns of phrase, but in the carefully balanced formal proportions.

Strauss was seventeen when he wrote the Serenade (1881), and he was already an experienced composer,

with a symphony and a violin concerto to his credit. It is an accomplished and beguiling piece, its single movement very well integrated, with the sonorities of the wind ensemble finely blended and contrasted – the wonderful, rich woodwind and horn writing in Strauss's later works is quite clearly foreshadowed here.

Nearly two decades later, Strauss dismissed the Serenade as no more than "a respectable work of a music student", but by then he had progressed a long way from his youthful conservatism. Other eminent musicians certainly felt differently. The hugely influential conductor Hans von Bülow not only performed the Serenade but included it in his regular repertoire, writing to Strauss in 1883 for a more substantial work in the same vein. This early success was a terrific morale-booster for Strauss. Before long he would be thinking in very different musical directions; for now, though, he is happy to inhabit an ideal world of courtly charm and refined pleasure-seeking, the kind of thing Strauss would always cherish in Mozart's aristocratic serenades and divertimentos. Would you guess from this that, 23 years later, this same composer would create probably the greatest scandal in operatic history? Surely not: at this stage the volcanic psycho-sexuality of *Salome* seems impossibly far away.

Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, contrabassoon and four horns.

李察·史特勞斯 (1864–1949)

五首藝術歌曲

《玫瑰花環》，op. 36 no. 1

《歇息，我的靈魂》，op. 27 no. 1

《冬之呈獻》，op. 48 no. 4

《明晨》，op. 27 no. 4

《西西莉亞》，op. 27 no. 2

早慧的李察·史特勞斯年少時已開始作曲。在他漫長的創作生涯裡，也從血氣方剛的浪漫少年，長成惹來極大爭議的現代主義者，最後成了堅決擁護舊式華麗溫情與抒情主義的作曲家。史特勞斯跟亦敵亦友的馬勒不同：他在指揮和創作方面都大獲好評，而且兩種事業一直都為他帶來可觀收入。他的歌劇《莎樂美》成了國際醜聞之後，德皇威廉曾對史特勞斯說，這齣歌劇真是「損失慘重」，但史特勞斯卻答道：「從《莎樂美》賺的錢，夠我在加爾米施建一幢別墅，真是損失慘重呢！」

然而，他跟馬勒也有共通點：兩人都擅長寫作歌曲。他熱愛詩歌，而且對德文的精細微妙之處非常敏銳。只是馬勒通常不會選擇最上乘的詩作譜曲（他堅稱，最好的詩作本身已經是音樂），史特勞斯卻沒有這種顧慮。史特勞斯說，甚麼文本都是一樣的：他總覺得自己「對文字中的諧協之美，不用花多少心思就會有強烈的反應」。他這些反應的成效也大得驚人：除了十五齣足本長度的歌劇和大量合唱作品外，他還寫作了190多首以鋼琴伴奏的歌曲。其中一些後來配上管弦樂，此外還有原初為獨唱及樂團而作的歌曲，包括四首精緻的晚期傑作《最後四首歌曲》(1948)。

他所有管弦樂歌曲裡，配器無論多麼華麗、多麼激動，都不會蓋過歌唱家的聲音——史特勞斯在歌劇院當了多年指揮，在這方面

有許多寶貴的實戰經驗。另外，他過去為太太寶鈴寫作的藝術歌曲也十分重要。寶鈴本身是位優秀的女高音，有人形容她的聲線「訓練得極好，不會太強太猛，幽默，詩意盎然，情感表達深刻，溫暖，輕柔，慈祥，情感深邃，詩意詮釋得很優秀，是個既可靠又美麗的演藝人才」。史特勞斯再三為這些特質「量身訂製」合適的藝術歌曲。絢麗豪華的《玫瑰花環》(1897)屬於第一批為寶鈴而寫的管弦樂藝術歌曲。在全曲結尾，「天堂」一詞譜寫得有如翱翔天際一般，由此可見，她的歌藝大大解放了史特勞斯的創作手法。《歇息，我的靈魂》(1894)原本以鋼琴伴奏人聲，但到了1948年——也就是史特勞斯臨終前不久——作曲家卻為樂曲配器。

「和平」最終還是佔有優勢，但也有懊惱不寧的元素——史特勞斯被納粹暴行及二戰的破壞嚇著了，而且這時仍記憶猶新，所以對歌詞內容肯定甚有共鳴。

《冬之呈獻》(1900)是首感人的讚美詩，歌頌「像冬季一樣的」時節裡歷久常新的愛情。雖然史特勞斯與寶鈴的婚姻並非一帆風順，但本質上是無疑美滿的，對兩人熬過日益艱難的歲月大有幫助。史特勞斯曾跟馬勒說：「我太太是有點粗野，但她正是我需要的人。」下一首選曲是溫柔優雅的《明晨》(1894)，可說十分適合。人聲彷彿在句子的中途加入。馬勒寫作他自己的「無言情歌」（第五交響曲的小慢板）時，有沒有想起《明晨》那美不勝收的豎琴與弦樂織體呢？

RICHARD STRAUSS

(1864–1949)

Five Lieder

Das Rosenband, op. 36 no. 1

Ruhe, meine Seele!, op. 27 no. 1

Winterweihe, op. 48 no. 4

Morgen!, op. 27 no. 4

Cäcilie, op. 27 no. 2

要是有人，馬勒也實在毫無掩飾。狂熱的《西西莉亞》(1894) 寫於史特勞斯與寶鈴婚禮前夕。樂曲雖然精煉，但卻是德國音樂裡將激情之愛表達得最淋漓盡致的樂曲之一，情意彷彿噴湧而出一樣。顯然，歌曲既是對寶鈴的獻禮，也是對她聲線的獻禮——正是她的聲線，讓作曲家靈感泉湧，寫下如此精彩的樂曲。大家也別忘了西西莉亞是基督教中守護音樂的主保聖人。難怪這首圓熟的小曲子滿是濃濃的情意。

編制

《玫瑰花環》：兩支長笛、短笛、兩支雙簧管、兩支單簧管、低音單簧管、兩支巴松管、兩支圓號及弦樂組。

《歇息，我的靈魂》：兩支長笛、短笛、兩支雙簧管、英國管、兩支單簧管、低音單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、豎琴、鋼琴及弦樂組。

《冬之呈獻》：雙簧管、兩支單簧管、兩支巴松管、三支圓號及弦樂組。

《明晨》：三支圓號、豎琴及弦樂組。

《西西莉亞》：兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、豎琴及弦樂組。

A precocious developer as a composer, during his long career Richard Strauss went from being a full-blooded romantic youngster, to a hugely controversial modernist, to an equally defiant advocate of old-fashioned opulent warmth and lyricism. Unlike his half-friend, half-rival Gustav Mahler, he was acclaimed both as a conductor and a composer, and he sustained a lucrative income from both. When Kaiser Wilhelm remarked to Strauss that his internationally scandalous opera *Salome* had done him “a lot of damage”, Strauss replied, “So much damage that with the takings I was able to build my villa at Garmisch!”

Also like Mahler, Strauss was a master of song. He loved poetry and was acutely sensitive to the nuances of the German language, but while Mahler usually preferred to set not quite top-drawer verses (the best poetry, he insisted, was music already), Strauss had no such scruples. Whatever the text, he said, it was always the same: he always found that he “quite simply reacted strongly to the harmony in words”. It was an incredibly productive

response: as well as his fifteen full-length operas and numerous choral works, Strauss composed over 190 songs with piano. Some of these were later orchestrated, and in addition there were songs originally composed for solo voice and orchestra, like the four exquisite late masterpieces now known as the *Four Last Songs* (1948).

In all his songs with orchestra the orchestral writing, however sumptuous or stirring, never overwhelms the singer – Strauss’s long experience conducting in opera houses provided him with many valuable practical lessons. Also important was composing *Lieder* for his wife Pauline, a fine soprano whose voice was once described as, “Excellently trained, not heroic, humorous, with graceful poetry, deep emotional expression, warm, soft, kind, and deep feeling and fine interpretation of poetic content, a sure and beautiful acting talent”. Over and again Strauss tailored his *Lieder* to exactly those qualities. The gorgeous *Das Rosenband* (1897) is one of the earliest orchestral written for Pauline, and the final soaring setting of the word “Elysium” shows how much her singing had liberated him creatively. *Ruhe, meine Seele!* was composed for voice and piano in 1894, but not orchestrated until nearly the end of Strauss’s life in 1948. “Peace” does eventually prevail, but there are troubled elements too, which must have had fresh resonance for a composer shocked by Nazi atrocities and the devastation of World War II.

Winterweihe (1900) is a touching hymn to the sustaining power of love in “wintry” times. Strauss’s marriage to Pauline had its storms, but there’s little doubt that it was fundamentally a happy one, helping them both through increasingly difficult times. Strauss once told Mahler, “My wife’s a bit rough, but she’s what I need.” This selection continues aptly with the tender, delicate *Morgen!* (1894), in which the voice enters as though in mid-sentence. Did Mahler have this song’s gorgeous harp and string textures in mind when he composed his own “love song without words”, the Adagietto from the Fifth Symphony? If so, he never let on. The rapturous *Cäcilie* (1894) was composed the day before his marriage to Pauline, and for all its concision it’s one of the most powerful outpourings of passionate love in German music. It’s plainly a tribute to Pauline, but also to her voice, which would inspire so much glorious music. And let’s not forget that Cecilia is also the Christian Patron Saint of Music. No wonder there’s so much feeling in this masterly little song.

Instrumentation

Das Rosenband: Two flutes, piccolo, two oboes, two clarinets, bass clarinet, two bassoons, two horns and strings.

Ruhe, meine Seele!: Two flutes, piccolo, two oboes, cor anglais, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp, celesta and strings.

Winterweihe: Oboe, two clarinets, two bassoons, three horns and strings.

Morgen!: Three horns, harp and strings.

Cäcilie: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, harp and strings.

《玫瑰花環》，op. 36 no. 1 *Das Rosenband*, op. 36 no. 1

在春天的綠蔭下我找到她，
我用紅絲帶把她綁起來：
她沒有知覺，她繼續沉睡。

我看著她；我的生命凝住了
就在凝望她生命之時；
我感到難過又迷惑。

但我無語地向她呢喃
紅絲帶抖動。
然後她從沉睡中醒來。

她看著我；她的生命凝住了
就在凝望我生命之時。
而這一切都變成了天堂。

Im Frühlings Schatten fand ich sie;
Da band ich Sie mit Rosenbändern:
Sie fühlt' es nicht und schlummerte.

Ich sah sie an; mein Leben hing
Mit diesem Blick an ihrem Leben:
Ich fühlt' es wohl, und wußt' es nicht.

Doch lispelt' ich ihr sprachlos zu,
Und rauschte mit den Rosenbändern:
Da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
Mit diesem Blick' an meinem Leben,
Und um uns ward Elysium.

I found her in the spring shade,
And bound her fast with a rose garland:
Oblivious, she slumbered on.

I gazed on her; with that gaze
My life became entwined with hers:
This I sensed, yet did not know.

I murmured wordlessly to her
And rustled the garland of roses:
Then she woke from slumber.

She gazed on me; with that gaze
Her life became entwined with mine,
And Paradise bloomed about us.

《歇息，我的靈魂》，
op. 27 no. 1

連輕吹的微風也沒有，
木林輕輕地沉睡著；
穿過樹葉
黑暗的掩蓋
偷取明媚的陽光。

歇息，歇息吧，
我的靈魂，
你的風暴
已經狂野地捲起，
震怒著、顫抖著，
就像奔騰的浪潮。

這些時刻
極為震撼，
為心靈與思想帶來折磨；
歇息，歇息吧，
我的靈魂，
就忘掉
是甚麼威脅著你！

Ruhe, meine Seele!, op. 27 no. 1

Nicht ein Lüftchen,
Regt sich leise,
Sanft entschlummert
Ruht der Hain;
Durch der Blätter
Dunkle Hülle
Stiehlt sich lichter
Sonnenschein.

Ruhe, ruhe,
Meine Seele,
Deine Stürme
Gingen wild,
Hast getobt und
Hast gezittert,
Wie die Brandung,
Wenn sie schwillt!

Diese Zeiten
Sind gewaltig,
Bringen Herz und
Hirn in Not –
Ruhe, ruhe,
Meine Seele,
Und vergiß,
Was dich bedroht!

Not even
A soft breeze stirs,
In gentle sleep
The wood rests;
Through the leaves'
Dark veil
Bright sunshine
Steals.

Rest, rest,
My soul,
Your storms
Were wild,
You raged and
You quivered,
Like the breakers,
When they surge!

These times
Are violent,
Cause heart and
Mind distress –
Rest, rest,
My soul,
And forget
What threatens you!

《冬之呈獻》，op. 48 no. 4 *Winterweihe*, op. 48 no. 4

在這些寒冷的日子裡，
當光明被遮蔽，
讓我們心中銘記，
互訴秘密，
是甚麼讓我們內心滿載光芒。

In diesen Wintertagen,
Nun sich das Licht verhüllt,
Laß uns im Herzen tragen,
Einander traulich sagen,
Was uns mit innerm Licht erfüllt.

In these wintry days
When the light is veiled,
Let us bear in our hearts
And confess to one another
What fills us with inner light.

那些把餘燼點亮的
必須燃燒不盡，
那些溫柔地聯繫靈魂的
建起精神橋樑的，
將成為我們悄悄的密碼。

時間之輪也許不斷滾動，
我們竭力也無法抓住，
失去了世界的光亮，
我們將在我們的島上
把自己日夜奉獻給神聖的愛。

《明晨》，op. 27 no. 4

明晨太陽將再次照耀
在我的路途上再把我們聯合為一，
在喜樂之中，
光明與溫暖沐浴著大地……

在岸邊，藍色的浪拍打著，
我們輕柔地、
慢慢地降落。
無聲地凝視對方的眼睛，
讓歡樂的沉默完全包圍我倆。

《西西莉亞》，op. 27 no. 2

要是你知道就好了：
夢見如火熱吻、
夢見跟摯愛一起徘徊、歇息、
四目交投、
擁抱細語，到底是甚麼回事。
要是你知道就好了——
那你對我，就不會如此硬心腸。

要是你知道就好了：
獨對長夜的恐懼，
狂風暴雨在身邊呼嘯，
也沒人去安慰
那厭戰的靈魂；
要是你知道就好了——
那你就會過來我身邊。

要是你知道就好了：
怎樣的生活
是浸淫在
神創造天地的氣息裡，
冉冉上升，乘著光
到達靈性的高處；
要是你知道就好了——
那你就會跟我一起生活！

Was milde Glut entzündet,
Soll brennen fort und fort,
Was Seelen zart verbündet
Und Geisterbrücken gründet,
Sei unser leises Losungswort.

Das Rad der Zeit mag rollen,
Wir greifen kaum hinein,
Dem Schein der Welt verschollen,
Auf unserm Eiland wollen
Wir Tag und Nacht der sel'gen Liebe weih'n.

Morgen!, op. 27 no. 4

Und morgen wird die Sonne wieder scheinen
Und auf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde ...

Und zu dem Strand, dem weiten, wogenblauen,
Werden wir still und langsam niedersteigen,
Stumm werden wir uns in die Augen schauen,
Und auf uns sinkt des Glückes stummes
Schweigen ...

Cäcilie, op. 27 no. 2

Wenn Du es wüßtest,
Was träumen heißt
Von brennenden Küssen,
Vom Wandern und Ruhen
Mit der Geliebten,
Aug' in Auge
Und kosend und plaudernd –
Wenn Du es wüßtest,
Du neigtest dein Herz!

Wenn Du es wüßtest,
Was bangen heißt
In einsamen Nächten,
Umschauert vom Sturm,
Da niemand tröstet
Milden Mundes
Die kampfmüde Seele –
Wenn Du es wüßtest,
Du kämest zu mir.

Wenn Du es wüßtest,
Was leben heißt
Umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor
Lichtgetragen
Zu seligen Höh'n –
Wenn Du es wüßtest,
Du lebstest mit mir.

That which ignites a gentle flame
Must burn on and on,
That which tenderly unites souls
And creates spiritual bridges,
Shall be our whispered password.

The wheel of time may roll on,
We can hardly catch hold of it,
Lost to the world's deceptive light,
We shall on our island
Dedicate ourselves day and night to
blessed love.

And tomorrow the sun will shine again
And on the path that I shall take,
It will unite us, happy ones, again,
Amid this same sun-breathing earth ...

And to the shore, broad, blue-waved,
We shall quietly and slowly descend,
Speechless we shall gaze into each other's eyes,
And the speechless silence of bliss shall fall
on us ...

If you knew
What it is to dream
Of burning kisses,
Of walking and resting
With one's love,
Gazing at each other
And caressing and talking –
If you knew,
Your heart would turn to me.

If you knew
What it is to worry
On lonely nights
In the frightening storm,
With no soft voice
To comfort
The struggle-weary soul –
If you knew,
You would come to me.

If you knew
What it is to live
Enveloped in God's
World-creating breath,
To soar upwards,
Borne on light
To blessed heights –
If you knew,
You would live with me.

歌詞中譯：施文慧（《玫瑰花環》、《歇息，我的靈魂》、《冬之呈獻》、《明晨》）、
鄭曉彤（《西西莉亞》）

English translation by
Richard Stokes

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IN HARMONY

馬勒 (1860–1911)

G大調第四交響曲

- I. 沉著地，不匆忙
- II. 悠閒地，不倉促
- III. 平靜地
- IV. 很舒服地

馬勒事業上主要以偉大指揮家見稱，但他創作的交響曲，儘管震撼深邃，整體上卻反應不佳——這是他的命數。現今許多聽眾覺得他的音樂敘事方式雄心萬丈，熱切強烈，有時又像解謎似的，十分引人入勝，可是馬勒的同代人卻覺得很困惑。正如馬勒心中的文學英雄杜斯妥也夫斯基一樣，馬勒也嘗試刻劃人類的靈魂，包括一切複雜情況，美妙的、可怕的，無所不包。他自小過敏，會一直焦躁不安地尋找答案，但找到答案過後卻又不斷質疑——他不是個容易相處的人

（作曲家史密夫把他比作「以刀片包裹著的炸彈！」）還有他有猶太裔背景，在帝國世代的維也納也好、在維也納以外也好，許多人把他視為「外人」，更令他覺得與尋常世界格格不入。這些全都在音樂裡表達出來，也難怪有些聽眾會嚇得往後退。

在馬勒主要作品中，論創作過程艱辛費神，第四交響曲（1900）乍看之下應該敬陪末座。首先，「第四」比其他交響曲篇幅要短，表面上也溫柔一些。馬勒最初打算以「幽默曲」為標題，而且與友人說起這首樂曲時，也看出他想到許多童年往事。終樂章是馬勒將歌曲舊作〈天國的生活〉稍加改編，以小孩的目光看天堂，整首交響曲都充滿象徵手法，彷彿背後的標題綱領就是「童年回憶」。可是寫著寫著，馬勒卻發現樂曲別有深意。他給友人寫信道：「令我驚訝的是，我清楚知道自己進入了一個截然不同的境界，就像夢見自己在極樂之境的庭園中間逛，花香撲

鼻；但噩夢突然來襲，變成身處地府，十分可怕……這次則是森林，充滿奧秘與令人毛骨悚然的事物，迫著我將這些事物融入作品裡。因此我越來越明白，不是『人作曲』，而是『曲作人』。」十九世紀的人總愛將童年看作「失樂園」，但馬勒有足夠的閱歷抵擋這種想法。他明白孩童也可以很殘酷，而且孩童承受苦難的能力，經常被成人嚴重低估——這些深意都可見於「第四」，就藏在表面的微笑底下。

樂曲開始時，一切看來都純真迷人。木管樂與叮叮噹噹的雪橇鈴率先出發，慢步而行；然後小提琴奏出的上行樂句——原來是個質樸曲調的開端，讓人完全放下戒心：這是馬勒在模仿莫扎特的腔調。（那年頭，莫扎特「神之子」的憂鬱形象仍十分盛行）。後來另一個曲調響起，最先由四支長笛以齊奏奏出——象徵排笛，或者是吹口哨的男孩。之後森林中「奧秘與令人毛骨悚然的事物」漸漸浮現，直到華麗的高潮——這時多個出現過的主題得意洋洋地串連在一起，卻又突然被不協和的聲音驅散，鑼與大鼓加入，壯大聲勢，陰險的小號號角曲彷彿從遠處傳來。到了之後的諧謔曲，獨奏小提琴的定弦比平常高一個音（讓音色聽起來粗糙一些），令人想起德意志民間故事中的「死神」（一副拉著小提琴的骷髏），會迷惑孩童，要把他們帶到「彼岸」去——那是由死亡偽裝而成的嗎？

GUSTAV MAHLER

(1860–1911)

Symphony no. 4 in G

- I. *Bedächtigt, nicht eilen*
- II. *In gemächlicher Bewegung,
ohne Hast*
- III. *Ruhevoll*
- IV. *Sehr behaglich*

慢樂章的標記是「平靜地」，但這「平靜」也十分模稜兩可。馬勒寫道，這個樂章的靈感來自「一個幻象：是個墓碑，雕刻成逝者的模樣，雙臂屈曲，長眠不起」——這個意象半帶安慰、半帶極度的哀傷。一連串自由變奏，從各方面發揮這種模稜兩可的特性，之後作曲家觸發了美妙的驚喜：燦爛的滿編制管弦樂團突然響起，既重申前幾樂章的主題，也期待終樂章裡的「天國」。慢樂章悄悄地、平靜地再度睡去，準備在天堂（或者至少是孩童眼中的天堂）甦醒。現在女高音才首次加入。馬勒在樂譜加上註釋，說「唱起來要像快樂的孩童一般：絕對不是戲仿！」充滿民間風情的抒情色彩很是誘人，但看上去天真無邪的歌詞卻暗藏殘酷：「老實」的動物被殺掉，連《聖經》人物希律王也現身了（赫赫有名的「無辜者大屠殺」，就是他發起的）。這些意象在天堂幹甚麼？結尾無疑很平靜，但這是快樂孩子熟睡中的平靜？還是墓碑上雕刻的圖像躍現眼前？音樂漸漸消散，甚麼也沒有剩下，只餘豎琴輕柔地在低音區反覆敲響。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

四支長笛（其二兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、定音鼓、敲擊樂器、豎琴及弦樂組。

It was Gustav Mahler's fate to be acclaimed for most of his career as a great conductor who also composed. His heaven-storming, depth-exploring symphonies were not on the whole well-received. Many today find his ambitious, intense, sometimes riddling musical narratives compelling and enthralling, but for his contemporaries they were bewildering. Like his literary hero Fyodor Dostoyevsky, Mahler attempted nothing less than a portrait of the human soul in all its wonderful and terrible complexity. Hyper-sensitive from early boyhood, always restlessly seeking answers then questioning them when he found them, he was not a comfortable man to be around (the composer Ethel Smyth compared him to a bomb cased in razor-blades!). Then there was his Jewishness which, in Imperial Vienna and beyond, marked him out for many as "alien" and heightened his sense of not quite fitting into the everyday world. All of this went into his music. No wonder some listeners recoiled in horror.

On the face of it, the Fourth Symphony (1900) ought to be the

least exacting, least troubling of his major works. For a start, it's shorter and superficially gentler than any of the other symphonies. Mahler initially thought of calling it "Humoresque", and comments to friends reveal that he was thinking a great deal about childhood. The last movement is a slight reworking of one of Mahler's songs, "Das himmlische Leben" ("The Heavenly Life"), which depicts Heaven through the eyes of a child, and the symphony is full of symbolism that suggests a kind of "childhood memories" programme. Yet at some stage in the composing process, Mahler discovered that the music had other ideas. "To my astonishment", he wrote to a friend, "it became plain to me that I had entered a totally different realm, just as in a dream one imagines oneself wandering through the flower-scented garden of Elysium and it suddenly changes to a nightmare of finding oneself in a Hades full of terrors ... This time it is a forest with all its mysteries and its horrors which forces my hand and weaves itself into my work. It becomes even clearer to me that one does not compose; one is composed." Mahler was too sophisticated to fall for the sentimental 19th century idea of childhood as a Paradise Lost. He knew that children could be cruel, and that their capacity for suffering was often seriously underestimated by adults, and that too can be found in the Fourth Symphony, beneath its smiling surface.

At first all seems charmingly innocent. Woodwind and jingling sleigh bells set off at a slow jog-trot, then a rising violin phrase turns out to be the beginning of a disarmingly simple tune: Mahler in Mozartian vein. (At this time, the sentimental image of Mozart the "divine child" was still popular.) Later another tune is introduced by four flutes in unison – panpipes, or perhaps whistling boys. After this the "mysteries and horrors" of the forest gradually make their presence felt until, in a superb climax, a triumphant medley of themes from earlier on, is suddenly dispelled by a dissonance, underlined by gong and bass drum, with sinister distant trumpet fanfares. In the Scherzo that follows, a violin tuned up a tone (so as to sound coarser) invokes the skeletal fiddle-playing "Friend Hain" from German folklore, who enchants children to the land of "Beyond" – death in disguise?

The slow movement is marked "Ruhevoll" ("restful"), but the peace is profoundly equivocal. Mahler wrote that this movement was inspired by "a vision of a tombstone on which was carved an image of the departed, with folded arms, in eternal sleep" – an image half consoling, half achingly sad. A set of free variations explores facets of this ambiguity, then Mahler springs a wonderful surprise: a radiant full orchestral outburst both recalls earlier themes and looks forward to the "Heavenly" finale. The slow movement slips back into peaceful sleep, to awaken in Paradise – or, at least, a child's version of it. Now

the soprano enters for the first time. Mahler adds a note in the score: “To be sung in a happy childlike manner: absolutely without parody!”. The folksy lyricism is beguiling enough, but there’s cruelty in the seemingly naïve text: “guileless” animals being slaughtered, and an appearance from the Biblical King Herod, instigator of the legendary “massacre of the innocents”. What are images like these doing in Heaven? The ending is peaceful, but is it the peace of a happy child falling asleep, or are we looking again at that image of the

departed carved on a tombstone? The music gradually fades until nothing is left but the soft low repeated tolling of the harp.

All programme notes by Stephen Johnson

Instrumentation

Four flutes (two doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E-flat clarinet, one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, timpani, percussion, harp and strings.



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〈天國的生活〉
(選自《少年魔號》)

我們享受天國的喜樂，
拋開凡塵的一切。
世間的一切紛擾，
在天國杳然無蹤！
活於最溫和的安寧之中！

如天使般過活，
卻又生趣盎然！
我們跳舞和跑動，
我們又唱又跳！
聖彼得在天堂守護著我們！

約翰把小羊放出來，
屠夫賀洛德虎視眈眈！
我們把一隻溫馴的、
無辜而溫馴的
親愛小羔羊處死。

聖路加宰了牛，
毫無顧慮或擔憂。
在天國的酒窖裡，
美酒皆是免費的。
天使們齊烘麵包。

各種美味蔬菜，
皆在天國菜園中生長，
上好的蘆筍和香草，
我們想要的東西，
皆盛載滿盤獻給我們！

上等的蘋果、梨和葡萄，
園丁任君挑選！
想要獐和野兔？
牠們在大街上
隨處走動！

每逢佳節臨近，
魚兒又高興地游動。

看聖彼得帶著
他的漁網和魚餌，
跑到天國的魚塘。
聖瑪莎必定要掌廚！

凡塵的一切樂韻，
都無法跟我們的相比，
當一萬一千個少女
齊齊翩翩起舞時，
聖烏蘇拉也笑逐顏開！

凡塵的一切樂韻，
都無法跟我們的相比，
西西莉婭和一幫親友
都是絕佳的宮廷樂手。
天使的妙韻，
使我們感到快慰，
萬物都被歡欣喚醒了！

“Das himmlische Leben”
(aus *Des Knaben Wunderhorn*)

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh'!

Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!

Sankt Lukas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten;
Der Wein kost't kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolten,
Und was wir nur wollen,
Ganze Schüsseln voll sind uns bereit!

Gut Äpfel, gut' Birn' und gut Trauben!
Die Gärtner, die alles erlauben!
Willst Rehbock, willst Hasen?
Auf offner Straßen
Sie laufen herbei!

Sollt' ein Festtag etwa kommen,
Alle Fische gleich mit Freuden angeschwommen!

Dort läuft schon Sankt Peter
Mit Netz und mit Köder,
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

Kein Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!

Kein Musik ist ja nicht auf Erden,
Die unsrer vergleichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Daß Alles für Freuden erwacht.

“The Heavenly Life”
(from *The Boy's Magic Horn*)

We enjoy Heaven's delights,
And we ignore earthly things.
No worldly noise
is heard in Heaven!
All here live in gentlest repose!

We lead an angelic life
But are also quite happy!
We dance and jump,
We hop and sing!
St Peter in Heaven looks on!

John lets the lamb go,
The butcher Herod watches it!
We lead a patient,
An innocent, patient,
Dear lamb to death.

St Luke slaughters the ox
Without any care or concern.
Wine costs nothing
In the heavenly cellar;
The angels, they bake the bread.

Good vegetables of all kinds
Grow in the heavenly garden!
Good asparagus, herbs
And anything we want,
Complete basketfuls are there for us!

Good apples, good pears and good grapes,
The gardeners, they grow everything!
Want venison, want rabbits?
They run freely about
On the open streets!

When a festival approaches
All the fish swim up gladly!

St Peter runs off cheerfully
With his net and his bait
To the heavenly lake.
St Martha is the cook!

No music anywhere on earth
Can compare with ours.
Eleven thousand young girls
Dance without a care!
Even St Ursula laughs!

No music anywhere on earth
Can compare with ours.
Cecilia and her relations
Are excellent court-musicians.
The angels' voices
Delight the senses,
All things are awoken to joy!

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怪誕城之夜
電影音樂會

佩特連科 VASILY PETRENKO

指揮 Conductor

Photo: Mark McNulty



佩特連科現為皇家愛樂樂團音樂總監、歐盟青年管弦樂團首席指揮，以及俄羅斯國立模範交響樂團藝術總監（自2016年起擔任首席客席指揮）。他曾擔任利物浦皇家愛樂樂團首席指揮長達十五年（2006–2021），並曾出任奧斯陸愛樂樂團（2013–2020）及英國青年管弦樂團（2009–2013）的首席指揮，以及聖彼得堡米克洛夫斯基劇院首席客席指揮。在米克洛夫斯基劇院，他以駐團指揮（1994–1997）身份開展職業生涯。

佩特連科生於1976年，於俄羅斯歷史最悠久的聖彼得堡男子合唱音樂學校接受教育。他其後入讀聖彼得堡音樂學院，並參加指揮家穆辛、楊遜斯及坦美卡諾夫的大師班。

他曾與多支著名樂團合作，包括柏林愛樂樂團、巴伐利亞電台交響樂團、萊比錫布業大廳樂團、倫敦交響樂團、倫敦愛樂樂團、倫敦愛樂管弦樂團、羅馬聖西莉亞學院、聖彼得堡愛樂樂團、法國國家管弦樂團、捷克愛樂樂團、NHK交響樂團、悉尼交響樂團、費城樂團、洛杉磯愛樂樂團、克利夫蘭樂團、三藩市交響樂團、波士頓交響樂團、芝加哥交響樂團及蒙特利爾交響樂團。佩特連科曾亮相於愛丁堡音樂節、格拉費內格音樂節，也是BBC逍遙音樂節常客。他在歌劇界同樣如魚得水，曾為多部歌劇擔任指揮，足跡遍及格蘭堡音樂節、巴黎國家歌劇院、蘇黎世歌劇院、巴伐利亞國家歌劇院及紐約大都會歌劇院。

Vasily Petrenko is Music Director of the Royal Philharmonic, Chief Conductor of the European Union Youth Orchestra, and Artistic Director of the State Academic Symphony Orchestra of Russia (where he held the position of Principal Guest Conductor since 2016). He served as Chief Conductor of the Royal Liverpool Philharmonic (2006–2021), the Oslo Philharmonic Orchestra (2013–2020), Principal Conductor of the National Youth Orchestra of Great Britain (2009–2013), and Principal Guest Conductor of St Petersburg's Mikhailovsky Theatre, where he began his career as Resident Conductor (1994–1997).

Born in 1976, Vasily Petrenko started his music education at the St Petersburg Capella Boys Music School – Russia's oldest music school. He then studied at the St Petersburg Conservatoire where he participated in masterclasses with Ilya Musin, Mariss Jansons and Yuri Temirkanov.

He has worked with many prestigious orchestras including the Berlin Philharmonic, Bavarian Radio Symphony, Leipzig Gewandhaus, London Symphony, London Philharmonic, Philharmonia, Accademia Nazionale di Santa Cecilia (Rome), St Petersburg Philharmonic, Orchestre National de France, Czech Philharmonic, NHK Symphony, Sydney Symphony Orchestras, the Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Cleveland Orchestra, and the San Francisco, Boston, Chicago and Montreal Symphony Orchestras. He has appeared at the Edinburgh Festival, Grafenegg Festival and made frequent appearances at the BBC Proms. Equally at home in the opera house, Petrenko has conducted widely on the operatic stage, including at Glyndebourne Festival Opera, the Opéra National de Paris, Opernhaus Zürich, the Bayerische Staatsoper, and the Metropolitan Opera, New York.

雲絲

ELIZABETH WATTS

女高音 Soprano

Photo: Marco Borggreve



雲絲在倫敦皇家音樂學院修讀聲樂前，曾是諾域治聖三一座堂的唱詩班成員，並於錫菲大學攻讀考古學。她於2013年獲錫菲大學頒發榮譽音樂博士學位，後於2017年獲授倫敦皇家音樂學院院士。雲絲擁有豐富多產的錄音作品，當中包括備受好評的舒伯特和史特勞斯獨唱作品專輯、與蘇格蘭室樂團合作的莫扎特詠嘆調、與英國合奏團聯手錄製的亞歷山大·史卡拉第作品，以及最近與古樂名家合奏團合作的韓德爾布洛克斯受難曲。

雲絲今個樂季的演出包括：在英國及西班牙巡演，演唱並帶領布烈頓室樂團演出，節目包括英國首演及世界首演；與佩特連科指揮的香港管弦樂團合作演唱史特勞斯與馬勒；與華拉度列的卡斯提拉-萊昂交響樂團及艾加爾演出《彌賽亞》；與皇家北方交響樂團及其新任首席指揮蘇沙在蓋茨黑德音樂中心演出布魯赫納第三彌撒曲；與加德納指揮的倫敦愛樂樂團演出莫扎特C小調彌撒曲。

雲絲先後贏得多個獎項，包括2007年BBC卡迪夫國際歌唱大賽的羅森博萊特獨唱大獎、2006年嘉芙蓮費莉亞大獎、BBC第三電台新一代藝術家，並於2011年2月獲頒波爾列堤-布依東尼基金獎。

Elizabeth Watts was a chorister at Norwich Cathedral and studied archaeology at Sheffield University before studying singing at the Royal College of Music in London. She was awarded an Hon DMus from Sheffield in 2013 and became a Fellow of the RCM in 2017. She is a prolific recording artist, and her recordings include critically acclaimed discs of Lieder by Schubert and Strauss; Mozart arias with the Scottish Chamber Orchestra; works by Alessandro Scarlatti with The English Concert, and most recently, Handel's *Brookes Passion* with the Academy of Ancient Music.

This season Elizabeth will sing/direct the Britten Sinfonia on tour in the UK and Spain in a programme including a UK and a world premiere; sing Strauss and Mahler with the Hong Kong Philharmonic Orchestra conducted by Vasily Petrenko; *Messiah* with the Orquesta Sinfónica de Castilla y León in Valladolid with Richard Egarr; Bruckner Mass no. 3 at the Sage Gateshead with the Royal Northern Sinfonia and their new chief conductor Dinis Sousa and Mozart's Mass in C minor with the London Philharmonic Orchestra conducted by Edward Gardner.

Elizabeth won the 2007 Rosenblatt Recital Song Prize at the BBC Cardiff Singer of the World Competition as well as the 2006 Kathleen Ferrier Award. She is a former BBC Radio 3 New Generation Artist and was awarded a Borletti-Buitoni Trust Award in February 2011.

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Painting: *Sans Souvenir* (partly) by Jean Verroc

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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

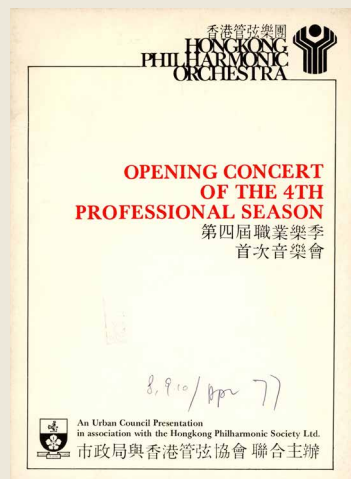
Hong Kong Philharmonic Orchestra 50th Anniversary



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

在七、八十年代的香港，演奏馬勒完整的交響曲，從來都是一件盛事。1977年4月8日至10日，香港管弦樂團演出馬勒第四交響曲，標誌著第四個職業樂季的首次音樂會。三場音樂會由音樂總監蒙瑪擔任指揮，並由香港著名女高音江樺擔任獨唱。這是港樂的節目編排中，第一次提到「樂季」的概念；有趣的是，當年樂季是由4月開始，現時樂季由9月開始。當年香港管弦協會的主席麥健士在場刊的獻詞提到，上一年是港樂最成功的一年，令大會堂音樂廳的演出入座率由六成大幅提升至近九成，更有多場滿座。

The Hong Kong Philharmonic Orchestra opened its fourth professional season on 8–10 April 1977 with three performances of Mahler’s Fourth Symphony. Music Director Hans-Günther Mommer conducted, with acclaimed Hong Kong soprano Ella Kiang as soloist. This was the first time the concept of “season” had been introduced in the HK Phil’s programming, with the orchestra’s season starting in April at that time, rather than in September as it does now. The previous year had been a resounding success for the HK Phil, with attendance rates at City Hall Concert Hall increasing from 60% to nearly 90%, including many sold-out concerts, as highlighted in a message from John MacKenzie, the Chairman of the Hong Kong Philharmonic Society at the time, in the house programme for these concerts.



第四屆職業樂季首次音樂會的場刊。
House programme for the
opening concert of the fourth
professional season.
(HK Phil Archive)



香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

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

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

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

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確實至名歸。」

—《留聲機》

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

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

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

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

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

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

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



Photo: Cheung Wai-lok

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

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

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

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

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

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

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

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

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

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

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

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樂團首席
Jing Wang
Concertmaster

梁建楓

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



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

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



艾瑾

Ai Jin

把文晶

Ba Wenjing

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Cheng Li

桂麗

Gui Li



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Li Zhisheng

劉芳希

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Mao Hua



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Rachael Mellado

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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



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田中知子
Tomoko Tanaka



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張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
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●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
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李希冬
Haedeun Lee



宋泰美
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香港管弦樂團

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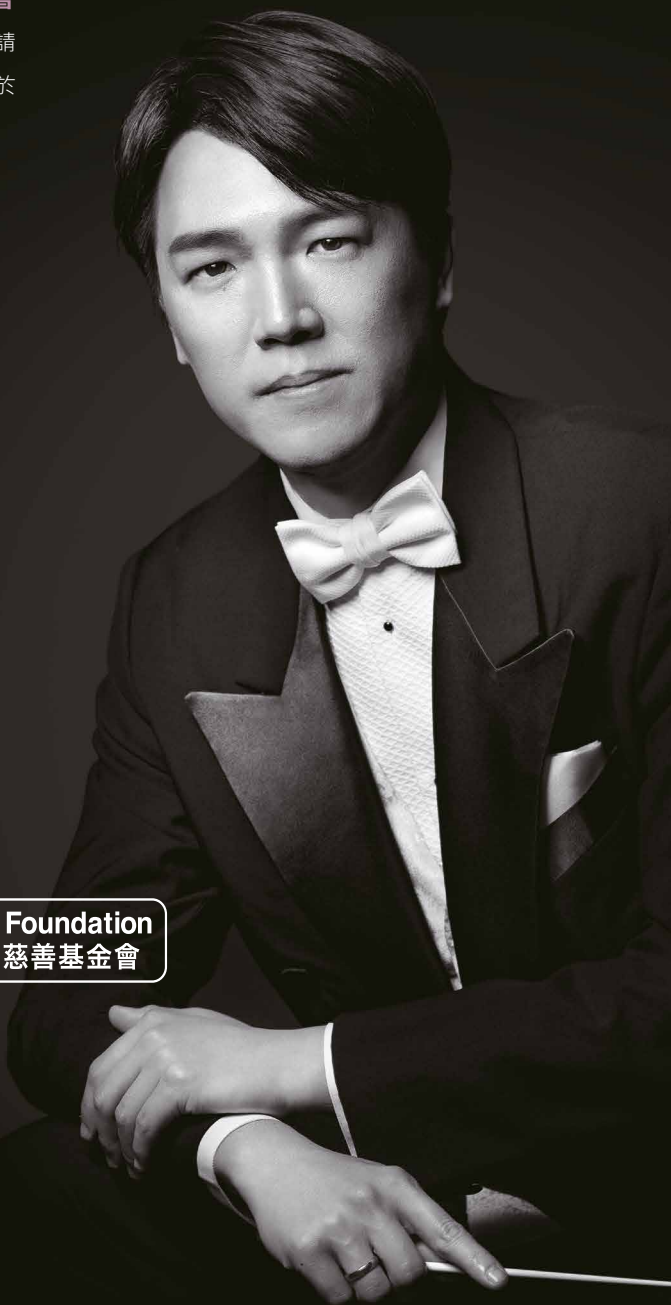
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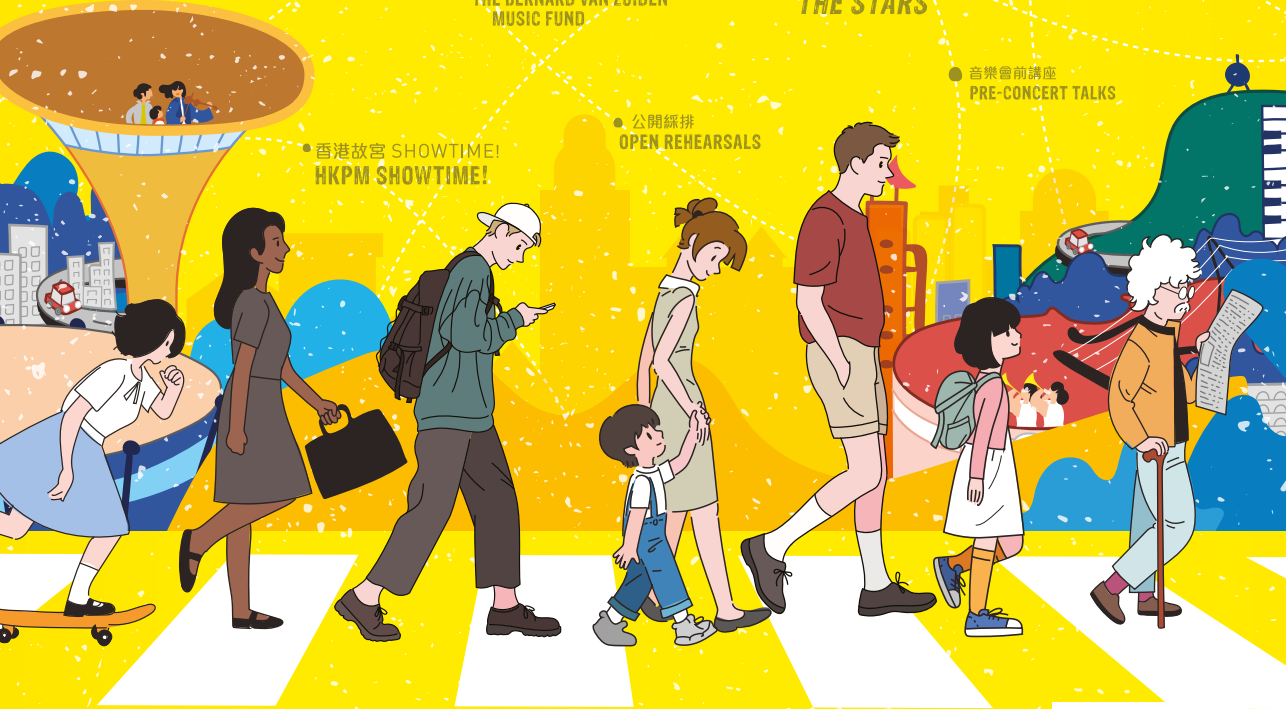
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葉夫曼
Danny ELFMAN

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

畢克，指揮
Nicholas Buc, conductor

23
DEC 2023

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

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

太古周六家+賞系列
迪士尼添布頓怪誕城之夜電影音樂會
Swire Saturday Family Series
Disney Tim Burton's *The Nightmare Before
Christmas Live in Concert*

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The Nightmare Before Christmas
(film screening with live music)

畢克，指揮
Nicholas Buc, conductor

30 & 31
DEC 2023

SAT 8PM & SUN 7PM
CC
\$480 \$380 \$280 \$200

中國人壽(海外)聯名中企協榮譽呈獻：
新年音樂會
China Life (Overseas) and HKCEA Proudly
Sponsor: New Year Celebration

節目包括雷維爾塔斯《殺蛇讚歌》、歌舒詠《古巴序曲》、皮亞佐拉《布宜諾斯艾利斯的四季》選段、小約翰·史特勞斯《蝙蝠》序曲，以及拉威爾《圓舞曲》等節慶管弦樂作品。

Festive orchestral favourites, including Revueltas' *Sensemaya*, Gershwin's *Cuban Overture*, excerpts from Piazzolla's *The Four Seasons of Buenos Aires*, J. Strauss II's *Die Fledermaus Overture*, and Ravel's *La valse*.

博爾托拉米奧利，指揮
王敬，小提琴
Paolo Bortolameo, conductor
Jing Wang, violin

5 & 6
JAN 2024

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

太古輕鬆樂聚系列
漢斯·森瑪電影音樂經典
Swire Denim Series
Hans Zimmer's Greatest Hits

精選多首漢斯·森瑪電影配樂作品，包括《獅子王》、《帝國驕雄》、《魔盜王》、《綠份精華遊》、《蝙蝠俠：黑夜之神》，以及《潛行凶間》等。

Film music composed by Hans Zimmer, including *The Lion King*, *Gladiator*, *Pirates of the Caribbean*, *The Holiday*, *The Dark Knight*, *Inception*, and more.

羅菲，指揮
Benjamin Northey, conductor

12 & 13
JAN 2023

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

貝多芬 | 合唱幻想曲
Beethoven | Choral Fantasy

貝多芬
貝多芬
柴可夫斯基

BEETHOVEN
BEETHOVEN
TCHAIKOVSKY

《艾格蒙》序曲
《合唱幻想曲》
第五交響曲
Overture to *Egmont*
Choral Fantasy
Symphony no. 5

普加，指揮
鄺勵齡，女高音 · 葉葆菁，女高音
張吟晶，女中音 · 陳永，男高音
曾鈺棋，男高音 · 黃日珩，低男中音
張緯晴，鋼琴 · 香港管弦樂團合唱團
Andris Poga, conductor
Louise Kwong, soprano
Yuki Ip, soprano
Samantha Chong, mezzo-soprano
Chen Yong, tenor
Freddie Tsang, tenor
Apollo Wong, bass-baritone
Rachel Cheung, piano
Hong Kong Philharmonic Chorus

門票於城市售票網公开发售

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