

# Of Time and Love: HK Phil at HKUST

## HK Phil Community Concert x Cosmopolis Festival

不朽之愛：港樂在科大  
港樂社區音樂會 x 都會音樂節

贊助  
Sponsored by

The Tung Foundation  
香港董氏慈善基金會



12&13  
APR  
2025

SAT 7:30PM  
& SUN 3PM

香港科技大學逸夫演藝中心  
Shaw Auditorium, HKUST

## 香港董氏慈善基金會獻辭 MESSAGE FROM THE TUNG FOUNDATION

歡迎蒞臨香港管弦樂團社區音樂會 × 都會音樂節「不朽之愛：港樂在科大」。

香港董氏慈善基金會十分高興贊助是次社區音樂會，為大眾提供欣賞管弦樂的寶貴機會，共享合家歡時光。港樂一直以來積極推廣音樂，每年在不同地區舉辦免費社區音樂會，讓更多人親身感受音樂的魅力和力量。

香港董氏慈善基金會於1979年由已故董浩雲先生創立。董先生生平重視青少年及社會公益事業，尤其積極推動文化、藝術及教育活動。作為慈善機構，基金會致力為香港、內地及海外有關社會、文化、教育和醫療各個範疇作出貢獻。我們深信教育及文化活動是社會的基石，將繼續不遺餘力地推動這方面的工作。

希望各位享受今天的音樂會，並在音樂中找到靈感與共鳴。

香港董氏慈善基金會

Welcome to the Hong Kong Philharmonic Orchestra's Community Concert × Cosmopolis Festival "Of Time and Love: HK Phil at HKUST"!

The Tung Foundation is delighted to support this community concert, providing easy access to orchestral music and offering family-friendly activities for the public. The community concerts are among the HK Phil's longest-running and most cherished community engagement programmes. Their aim is to connect with the community by presenting free concerts in various districts, allowing more people to discover at first hand the power and beauty of live music.

The Tung Foundation is a charitable organisation established in 1979 by the late Mr C. Y. Tung, a philanthropist with a deep commitment to the common good, and to educating the young. Our objective is to support social, cultural, educational, and health care activities and programmes in Hong Kong, Mainland China, and overseas, believing that these concerts bring cultural nourishment to our community. For The Tung Foundation, culture and community activity is the core of society, and we hope to continue contributing to this cause.

We hope that you enjoy today's concert and find inspiration and enjoyment in the music.

The Tung Foundation

## 香港科技大學校長致辭 MESSAGE FROM THE PRESIDENT OF THE HONG KONG UNIVERSITY OF SCIENCE AND TECHNOLOGY



歡迎各位蒞臨「不朽之愛：港樂在科大」—由香港管弦樂團呈獻的都會音樂節活動。

香港科技大學一直強調藝術的重要，我們非常榮幸能邀請世界級管弦樂團蒞臨校園標誌建築逸夫演藝中心，為大眾呈現兩場教人難忘的音樂會。香港管弦樂團在香港科技大學的演出，不僅展現校園創意藝術的活力，更體現我們致力豐富文化環境的承諾。

在此，我衷心感謝香港管弦樂團、人文社會科學學院以及都會音樂節，感謝他們在籌備和呈現這次精彩活動付出的努力。

讓我們一起享受音樂盛宴！

葉玉如教授  
香港科技大學校長及  
晨興生命科學教授

I am delighted to welcome you to "Of Time and Love: HKPhil at HKUST", a Cosmopolis Festival event presenting the Hong Kong Philharmonic Orchestra.

HKUST strongly champions the arts, and we are immensely proud to host our city's world-class orchestra as they present two unforgettable concerts for the community at our iconic Shaw Auditorium. The Hong Kong Philharmonic's performance at HKUST is a testament to the vibrancy of the creative arts on our campus and our commitment to enriching the broader cultural landscape.

I would like to thank the Hong Kong Philharmonic, the School of Humanities and Social Science, and the Cosmopolis Festival for their dedicated efforts in preparing and presenting this exciting event.

Enjoy the performance!

Prof. Nancy Y. IP  
President and The Morningside Professor  
of Life Science, The Hong Kong University  
of Science and Technology

## 人文社會科學學院署理院長致辭 MESSAGE FROM THE ACTING DEAN OF THE SCHOOL OF HUMANITIES AND SOCIAL SCIENCE



歡迎來到「不朽之愛：港樂在科大」，感謝各位參與我們與香港管弦樂團的合作演出！

人文社會科學學院的重要使命之一，是通過教育、觀眾拓展、研究、表演和各種創意活動，推動藝術文化的發展。我們致力於為我們的校園社群和大眾提供豐富的文化生活及探索創意的機會。

從南非爵士樂到運用新興科技的藝術表演，本季度的都會音樂節展示並實踐了多元的創意。而由享譽全球的香港管弦樂團帶來的音樂會，正是為本年度音樂節畫上完美句號的最佳選擇！

請盡情享受精彩的表演！

康文林教授  
香港科技大學人文社會科學學院  
署理院長及社會科學部講座教授

Welcome to “Of Time and Love.”, and thank you for being part of our ongoing collaboration with the Hong Kong Philharmonic Orchestra!

One of the major roles of the School of Humanities and Social Science is fostering the fine arts through education, audience outreach, research, performance, and creative labor of all kinds. We are dedicated to providing our University community and broader audience a vibrant cultural life on campus, rich with opportunities to explore creativity.

From South African jazz to performance art utilizing emerging technologies, the current season of the Cosmopolis Festival has showcased a wealth of creative approaches and practices. What more fitting finale for this year’s festival than a concert with the world-renowned Hong Kong Philharmonic Orchestra?

Please enjoy the extraordinary performance ahead!

Prof. Cameron Campbell  
Acting Dean, School of Humanities and Social Science & Chair Professor, Division of Social Science, The Hong Kong University of Science and Technology

## 包玉剛藝術及文化研究發展基金致辭 MESSAGE FROM THE Y K PAO ENDOWMENT FUND FOR ARTS AND CULTURAL STUDIES



今晚，願景幻化成音符。我僅以最誠摯的熱忱，歡迎各位蒞臨這場由包玉剛藝術及文化研究發展基金鼎力支持的香港科技大學都會音樂節社區音樂會，並與香港的驕傲——香港管弦樂團共襄盛舉。

過去四年來，香港科技大學都會音樂節屢創佳績，這一切皆得益於各方的通力合作以及這座城市源源不絕的創意能量。我深感榮幸能夠見證香港這座城市創意泉湧的蓬勃發展。在此，我亦向每一位參與者致以最熱烈的感謝。

我們衷心期盼各位能盡情享受這場節目，這不僅是香港文化的新亮點，更期待其悠揚樂聲能喚起大家的共鳴。

蘇海文博士，OBE  
包玉剛藝術及文化研究  
發展基金捐贈者

Tonight, vision becomes sound. I warmly welcome you to this very special HKUST Cosmopolis Festival event, supported by the Y K Pao Endowment Fund for Arts and Cultural Studies, featuring the pride of the city, the Hong Kong Philharmonic Orchestra!

It has been delightful to witness the remarkable festival success during the past four years, which is the result of the united efforts of many parties and our city’s boundless creativity. I am personally glad to count Hong Kong as part of the support group for the blooming of creativity, and I would also like to extend a warm greeting to every participant.

We eagerly hope that you will enjoy the programme, which is a new addition to Hong Kong’s cultural attractions. Let its vibrations awaken connections that transcend these walls.

Dr. Helmut Sohmen, OBE  
Donor of The Y K Pao Endowment Fund for Arts and Cultural Studies



## 關於都會音樂節 ABOUT COSMOPOLIS FESTIVAL

香港作為一個重要的文化樞紐，除了具備豐富的本地文化亦同時吸引來自世界各地的知名表演者到訪。都會音樂節旨在向觀眾介紹來自不同文化、語言、民族和社會背景的音樂，包括印度古典音樂、印尼甘美蘭、菲律賓爵士樂、中國管弦樂、室內樂，以及前衛、實驗性和多媒體創作。

都會音樂節由香港科技大學人文社會科學學院與逸夫演藝中心共同舉辦，內容包括全新委約作品、本地知名音樂家的演出，以及國際知名藝術家的參與。除了音樂表演，都會音樂節亦舉辦音樂教育活動包括講座、工作坊和大師班，不僅為香港科技大學的音樂課程提供教育資源，也開放給公眾參與。

都會音樂節藝術總監  
Cosmopolis Festival Co-Artistic Directors

伊勒里 Ilari Kaila

駐校作曲家及人文學部高級講師  
Composer-in-Residence;  
Senior Lecturer, HUMA

佩治 Timothy Page

作曲家、音響工程師及人文學部一級講師  
Composer, Sound Engineer;  
Lecturer I, HUMA

Hong Kong is a major cultural hub, regularly visited by the most renowned performers from all over the world and with an equally broad range of local cultures and talent. The Cosmopolis Festival aims to introduce audiences to music from a cross section of cultural, linguistic, ethnic, and economic backgrounds, representing traditions such as Indian classical music, Indonesian gamelan, Filipino jazz, Chinese orchestral repertoire, chamber music, as well as avant-garde, experimental, and multimedia works.

Organised by the School of Humanities and Social Science at the Hong Kong University of Science and Technology in collaboration with the Shaw Auditorium, the festival is designed to include new works and performances by prominent local musicians alongside distinguished international guests. Concerts are paired with talks, workshops, and masterclasses, serving an educational role within HKUST's music program but open to the broader public.

都會音樂節諮詢委員會  
Festival Artistic Advisory Panel

呂梅絲 Mercedes Dujunco

民族音樂學家及人文學部高級講師  
Ethnomusicologist; Senior Lecturer, HUMA

龔志成 Kung Chi-shing

西九文化區當代表演藝術主管  
Head of Contemporary Performance,  
West Kowloon Cultural District

塚本添銘 Timothy Tsukamoto

香港管弦樂團藝術策劃總監  
Director of Artistic Planning,  
Hong Kong Philharmonic Orchestra

費詩樂 Andrea Fessler

飛躍演奏香港創辦人及行政總監  
Founder and Executive Director,  
Premiere Performances

鄭綺顏 Anna Kwong

藝術中心節目總監及藝術與機器創造力學部及人文學部高級講師

Program Director, Center for the Arts;  
Senior Lecturer, AMC and HUMA

艾樂冊 Isaac Droscha

聲樂音樂家及人文學部高級講師  
Vocal Artist; Senior Lecturer, HUMA

劉詠澤 Galison Lau

作曲家及人文學部教學助理  
Composer; Instructional Assistant, HUMA

Anish Mishra

人文學部博士生及  
印度青少年古典音樂與文化促進會聯絡人  
Doctoral Student, HUMA;  
Liaison, SPIC MACAY

## 關於逸夫演藝中心 ABOUT SHAW AUDITORIUM

逸夫演藝中心是香港科技大學（科大）舉辦文化活動的場地，也是大型活動的地標。它為大學創造了靈活性和可能性，營造了充滿活力的藝術和文化氛圍。

使命與願景

- 透過不同形式的活動，包括與學術相關、以學生為中心、及大學官方和社區活動，弘揚科大的精神和創造力，培養學生對藝術的認識和欣賞，為校園生活注入多采多姿的元素，提供全面的學習體驗。
- 致力為學生及相關社群提供豐富精彩的藝術、音樂和其他具啟發性的活動。

The Shaw Auditorium is home to HKUST's cultural activities and a landmark for large scale events, providing flexibilities and possibilities to create a vibrant arts and cultural scene at the University.

MISSION & VISION

- To promote the HKUST spirit and creativity, raise artistic awareness and appreciation of arts through different forms of activities including academic-related activities, student-centric activities, official functions, and community events conducive to a thriving campus life and holistic education experience.
- To excel in bringing arts, music and other intellectually stimulating events to the University's more technically oriented students and to their respective communities.

[shaw-auditorium.hkust.edu.hk](http://shaw-auditorium.hkust.edu.hk)



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# 不朽之愛：港樂在科大

## 港樂社區音樂會×都會音樂節

### Of Time and Love: HK Phil at HKUST

HK Phil Community Concert × Cosmopolis Festival

林敬基 | 指揮

迪亞茲 | 中提琴

Ken Lam | Conductor

Roberto Díaz | Viola

佩治

《張量》

亞洲首演

TIMOTHY PAGE

Tensor

Asia Premiere

8'

盛宗亮

中提琴協奏曲，「不朽之愛」

BRIGHT SHENG

Concerto for Viola and Orchestra,  
Of Time and Love

25'

中場休息

INTERMISSION

李斯特

第三交響詩，「前奏曲」

FRANZ LISZT

Symphonic Poem no. 3,  
Les Préludes

16'

李察·史特勞斯

《狄爾愉快的惡作劇》

RICHARD STRAUSS

Till Eulenspiegel's Merry Pranks

15'



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



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



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



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



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



請勿飲食  
No eating or drinking



## 佩治 (1975年生)

### 《張量》

亞洲首演

任何事物都能激發音樂靈感——甚至是數學！佩治來自美國芝加哥，但在芬蘭赫爾辛基學習音樂，2019年成為香港科技大學音樂與數碼藝術講師。換句話說，他跨越了不同文化，見識過廣闊的世界，但人類的想像力是無邊無際的，他的音樂也遊走於各種靈感與概念：希臘神話、英式詩歌、芬蘭民間傳說、鵝鵝與海鷗的鳴唱、最尖端的數碼科技，甚至蝴蝶翅膀上的圖案，統統都是他創作的燃料，啟發他創造出新穎而令人驚嘆的聲音。他於2014年寫成為小型樂團而作的《張量》，並曾解釋道：

「在數學與物理學中，張量是指對向量或向量場的運算。在這部為管弦樂團而作的短篇作品中，四個對比鮮明的音樂元素如同指向截然不同方向的箭矢。隨着這些元素逐漸交錯、發展並層疊，彼此間的張力流動時而被切斷，時而被拉伸與壓縮。《張量》是我近年數部作品的其中之一，這些作品都嘗試開啟通往不同美學風格的窗戶——有時只是短至一個樂句的規模。」

以上看來頗為複雜——但聽起來又會是怎樣？這些抽象概念能夠激發出哪些音樂意念？它們如何形成、進化，並栩栩如生地呈現出來？只有你——聆聽者——才能回答這些問題，而最奇妙的是，沒有人會得出完全相同的答案。

## TIMOTHY PAGE (b. 1975)

### Tensor

Asia Premiere

Anything can inspire music – even mathematics! Timothy Page comes from Chicago, USA, but he studied music in Helsinki, Finland, and in 2019 he became Lecturer in Music and Digital Arts at the Hong Kong University of Science and Technology. In other words, he's spanned cultures and seen a lot of the world, but the human imagination knows no boundaries and his music plays with all sorts of ideas and concepts. Greek myths, English poetry, Finnish folklore, the song of quails and seagulls, cutting-edge digital tech and the patterns on the wings of butterflies – they've all fired his inspiration and helped him imagine new and often astonishing sounds. He composed *Tensor* in 2014 for a small orchestra, and he explained his ideas as follows:

*In mathematics and physics, a tensor refers to an operation on a vector or vector field. In this short work for orchestra, four contrasting musical objects are like arrows pointing in markedly different directions. As the objects are gradually juxtaposed, grown, and layered, the flow of tension between them is alternately cut, stretched, and compressed. Tensor is one of several recent works in which I've been interested in opening windows into multiple aesthetics or stylistic points of reference – often on formal scales as small as that of a single phrase.*

That might seem complicated – but how does it sound? What musical ideas are sparked by these abstract concepts? How do they take shape, evolve and come to life? Only you, the listener, can answer that: and the wonderful thing is that no two answers will ever be quite the same.



佩治 TIMOTHY PAGE

佩治生於芝加哥，是一位作曲家、音樂家及表演藝術家。他的創作致力探索風格與環境，著重身體、物理材料與空間之間的互動。佩治於芬蘭赫爾辛基西貝流士音樂學院取得學位，師從普瑪拉，其後於芝加哥大學完成博士學位，師從湯馬斯及 Anthony Cheung。自2019年起，他擔任香港科技大學音樂與數碼藝術講師，教授作曲及電子音樂。他同時為 Dayjob Collective 的創辦人及聯合總監——這是一個赫爾辛基的跨領域藝術團體，致力於探索當代音樂與表演藝術的交匯點。佩治於2023年獲頒古根漢獎學金，其作品曾由世界各地的樂團與團體演出，包括美國的 Ensemble Dal Niente、Third Coast Percussion、Eighth Blackbird，芬蘭的芬蘭電台交響樂團、Avanti! 室樂團、Uusinta 合奏團、Defunensemble、Dayjob Collective，美國與捷克的 S.E.M. Ensemble，冰島的 Caput 及挪威的 Cikada 等。

Chicago-born composer, musician, and performance artist **Timothy Page** creates works that revolve around play with style and context, body, physical materials, and space. Page holds degrees from the Sibelius Academy in Helsinki, Finland, where he established himself as a composer and studied with Veli-Matti Puumala; and the University of Chicago, where he completed his PhD with mentors Augusta Read Thomas and Anthony Cheung. Since 2019 he has been Lecturer in Music and Digital Arts at the Hong Kong University of Science and Technology, where he has taught composition and electronic music. Page is a founder and co-director of Dayjob Collective – a Helsinki-based interdisciplinary ensemble investigating meeting points between contemporary music and performance art. He is a 2023 recipient of a Guggenheim Fellowship, and his works have been performed around the globe by ensembles such as Ensemble Dal Niente (US), Third Coast Percussion (US), Eighth Blackbird (US), Finnish Radio Symphony Orchestra (FI), Avanti! (FI), Uusinta (FI), Defunensemble (FI), Dayjob Collective (FI), S.E.M. Ensemble (US/CZ), Caput (IS), and Cikada (NO).

## 盛宗亮 (1955年生) 中提琴協奏曲，「不朽之愛」

盛宗亮是一位遊走於不同文化的作曲家——他生於上海，但長居美國，他在美國曾拜師伯恩斯坦，亦曾榮獲普立茲獎及麥克阿瑟獎（頒予具有天才特質的人士）。他的創作涵蓋歌劇、室樂與協奏曲，但他對中國音樂傳統也抱有熱情，並是青海民間音樂的權威。他曾表示：「身份認同不能取決於政治邊界。我很享受能夠同時生活於兩種文化之中，欣賞並領略它們的美。」

談及自己的創作，他說：「這是一個謎。有些人認為，藝術早已是完成品，只是在某個所謂靈感降臨的時刻，上帝讓你發現了它。」關於他2020年創作的中提琴協奏曲「不朽之

愛」（2022年10月首演，獻給美國中提琴家迪亞茲），他這樣寫道：

「我一直對中提琴懷有特別的情感，尤其是它能展現的豐富個性，從甜美抒情到粗獷激烈皆能勝任。這部作品的靈感，也來自迪亞茲精湛的音樂才華——他既具備卓越的琴藝，又極富音樂性。我很高興能有機會為中提琴創作一部協奏曲，我希望這件樂器能夠充分發揮其特性，並讓獨奏聲部一直歌唱。」

「這部作品誕生於疫情肆虐之際，這場災難讓所有人重新審視自身的安逸。當人類生命變得如此脆弱，唯有愛是不朽。」

## BRIGHT SHENG (b. 1955) Concerto for Viola and Orchestra, *Of Time and Love*

Bright Sheng is a composer who moves between worlds – born in Shanghai but resident in America, where he studied with Leonard Bernstein and won the Pulitzer Prize as well as a MacArthur Fellowship (a grant awarded only to individuals who possess the qualities of a genius). He's written operas, chamber music and concertos, but he's also devoted to the musical traditions of China, and is an authority on the folk music of Qinghai Province. "Identity cannot be decided by political boundaries" he says. "I actually enjoy the fact that I can live in, and enjoy and appreciate two different cultures."

As for his music, he says that "it's a mystery. Some people say that pieces of art are already finished and God lets you find it only during that moment of so-called inspiration". But concerning his recent concerto for viola and orchestra *Of Time*

and Love (2020) – premiered in October 2022 by its dedicatee, the American viola player Roberto Díaz – he writes:

*I have always had a soft spot in my heart for the viola, particularly for its variety of characters, from the sweet and lyrical to the rough and dramatic. This work is also inspired by the fine musicianship of Roberto Diaz, an artist who is both virtuosic and exceptionally musical. I was happy to have the opportunity to write a viola concerto; I made sure the instrument would express its entire range of traits and the solo part would sing throughout the composition.*

*The work was written during the thick of the Pandemic, which reset everyone's complacency. When human life becomes fragile, only love is timeless.*



盛宗亮 BRIGHT SHENG

盛宗亮是一位作曲家、指揮及鋼琴家。他的作品常被世界各頂尖樂團演奏，包括紐約愛樂樂團、芝加哥交響樂團、克里夫蘭樂團、波士頓交響樂團、費城樂團、三藩市交響樂團、洛杉磯愛樂樂團、皇家阿姆斯特丹音樂廳樂團、倫敦英國廣播公司交響樂團、倫敦小交響樂團、漢堡交響樂團、芬蘭電台交響樂團、香港管弦樂團、中國國家交響樂團及希臘國家歌劇院樂團等。曾演奏盛宗亮作品的藝術家包括伯恩斯坦、艾遜巴赫、馬素爾、杜托華、史拉健、約菲、羅拔遜、艾爾梭、奧拉姆、馬友友、艾斯、舒爾健、布朗夫曼、格蘭妮等。

盛宗亮曾獲得無數國家級及國際級獎項，亦曾獲美國國家藝術基金會、美國藝術與文學學會、古根漢基金會、洛克菲勒基金會、瓊姆堡基金會、柯普蘭基金會、密西根藝術獎，以及密西根大學人文學院與拉威學院的獎學金與榮譽。他於2001年獲選為麥克阿瑟獎得主，並曾受邀為2008年北京奧運會開幕禮創作音樂。

盛宗亮的作品由 G. Schirmer 獨家出版，其錄音作品則由 Sony Classical、Decca、Naxos、Telarc、Delos、Koch International 及 New World 等唱片廠牌發行。

Bright Sheng is a composer, conductor, and pianist. His music is regularly performed by some of the most prestigious ensembles in the world, such as the New York Philharmonic Orchestra; Chicago Symphony; Cleveland Orchestra; Boston Symphony Orchestra; Philadelphia Orchestra; San Francisco Symphony; Los Angeles Philharmonic; Royal Concertgebouw Orchestra; London BBC Symphony Orchestra; London Sinfonietta; Hamburg Symphony; Finnish Radio Symphony Orchestra; Hong Kong Philharmonic Orchestra; China National Symphony; and Orchestra of National Opera of Greece, to name only a few. Artists who have performed Sheng's music include Leonard Bernstein; Christoph Eschenbach; Kurt Masur; Charles Dutoit; Leonard Slatkin; Neeme Järvi; David Robertson; Marin Alsop; Sakari Oramo; Yo Yo Ma; Emanuel Ax; Peter Serkin; Yefim Bronfman; Evelyn Glennie, among others.

In addition to many national and international awards, Sheng has received fellowships and awards from the National Endowment for the Arts, American Academy and Institute of Arts and Letters, Guggenheim Foundation, Rockefeller Foundation, Naumberg Foundation, Copland Foundation, Michigan Arts Award, and a Rackham fellowship and a fellowship from the Institute for the Humanities from the University of Michigan. In 2001, Sheng was named a MacArthur Fellow. He was also invited to compose music for the opening ceremony for the 2008 Beijing Olympic Games.

Sheng's music is exclusively published by G. Schirmer, and recordings of his music appear on the Sony Classical, Decca, Naxos, Telarc, Delos, Koch International, and New World labels.

**李斯特 (1811-1886)**

## 第三交響詩，《前奏曲》

1847 年 9 月，正值巔峰時期的鋼琴家李斯特宣布退出舞台。他熱衷閱讀，並與一些當時得令的詩人交情深厚，他渴望創作一種全新的音樂形式，以反映時代精神。於 1848 至 1858 年間，他創作了十二部單樂章的「交響詩」，每一部作品皆有明確的標題與故事。

雖然現在聽起來有點怪，但在 19 世紀中葉，透過純器樂來描繪非音樂題材仍是個極具爭議的概念，李斯特的舉動震撼了評論界。然而，觀眾對這些作品愛不釋手，從華格納到史密塔納等歐洲作曲家都刮目相看。《前奏曲》始於 1848 年——這一年正是歐洲革命風暴肆虐之時——並於 1854 年 2 月在威瑪首演，由李斯特親自指揮。其名稱來自李斯特的朋友、法國詩人拉馬丁所著的《詩的冥想》，而其核心思想可由李斯特在曲目解說中的一句話總結：「我們的人生，難道不是對那未知樂章的前奏曲？而奏響那第一個莊嚴的音符的就是死亡。」

因此，《前奏曲》講述的正是人生本身。這樣寬廣的主題足以使聽眾能以自己的方式詮釋——你既可以將這部作品視為一首振奮人心、色彩斑斕、四個樂章一氣呵成的微型交響曲，也可以跟隨音樂展開一場關於生命、愛與奮鬥的冒險之旅，或是兩者兼具。音樂開頭由黑暗過渡至光明與希望，緊接是熱烈的渴望、激烈的衝突、幻滅與寧靜，最終音樂再次加速，小號響起，在鏗鏘的鉞聲中，主題昂然邁向勝利的終結。

**FRANZ LISZT (1811-1886)**Symphonic Poem no. 3, *Les Préludes*

In September 1847, at the height of his fame as a virtuoso pianist, Franz Liszt retired from the concert platform. Liszt was a keen reader, counting some of the greatest poets of the age amongst his friends, and he wanted to create a new kind of music, in a form that would reflect the spirit of the time. Between 1848 and 1858 he composed twelve single-movement “Symphonic Poems”, each with an explicit title and story.

Strange as it now seems, in the mid-nineteenth century the idea of instrumental music depicting non-musical subjects was considered extremely controversial. Critics were astonished. But audiences loved these works, and across Europe, composers from Wagner to Smetana sat up and took note. *Les Préludes* was started in 1848 – the year of Europe-wide revolution – and premiered in Weimar in February 1854 with Liszt himself conducting. It took its name from the *Méditations poétiques* by Liszt’s friend, the French poet Alphonse de Lamartine, and its story can be summed up in the first line of Liszt’s own programme note: “What is our life but a series of preludes to that unknown song of which the first solemn note is sounded by Death?”

The story of *Les Préludes*, then, is life itself. That’s general enough to leave the choice to the listener – you can hear *Les Préludes* as a stirring, colourfully-orchestrated miniature symphony in four linked movements, or you can follow the music as it tells an action-packed tale of life, love and struggle. Or both! The beginning suggests darkness, then light and hope. Passionate yearning, violent action, disillusionment and deep tranquillity all follow before the music accelerates into action once again. Trumpets sound, and in a blaze of cymbals, the work’s main themes march towards a ringing – and victorious – finish.



## 李察·史特勞斯 (1864-1949) 《狄爾愉快的惡作劇》，op.28

……或者，全名應該是《狄爾·奧伊倫施皮格爾的愉快惡作劇——根據這個老頑童的故事，以輪旋曲形式寫成的大編制管弦樂曲》。這個標題聽起來有些荒唐，在德語中更幾乎成了急口令。但李察·史特勞斯在這裏可沒打算太過嚴肅。狄爾·奧伊倫施皮格爾是德國中世紀民間傳說中的人物，一個自由不羈的惡作劇大師，專門捉弄當權者、戳破虛偽的權威——就像年輕時的史特勞斯本人一樣。1894年，史特勞斯正值巔峰時期，作曲技藝已達爐火純青的境界。他擅長運用管弦樂語言，甚至自信地聲稱，連刀叉都能用音樂描繪出來。

他那精力充沛、無所畏懼的新婚妻子保琳也在推波助瀾（甚至在丈夫的樂譜上塗滿了自己的評論——「瘋狂」、「可怕」、「爛透的垃圾」）。於是史特勞斯決定創作一首長達十四分鐘的音樂笑話。弦樂溫柔地開場：「從前有個快樂的無賴，名叫狄爾·奧伊倫施皮格爾。」然後，狄爾便在一段瀟灑的圓號獨奏中躍然登場。

遊戲開始了！這裏有個提示——如果音樂聽起來俏皮活潑，甚至有些吵鬧，那你聽到的就是狄爾（他特別喜歡用單簧管發出滑稽的音型作為他的「金句」）。而如果旋律顯得莊重或自命不凡，那你聽到的便是他的批評者（他們特別偏好用巴松管和低音銅管）。請細聽狄爾與神職人員爭論、與少女調情（由小提琴獨奏描繪），或是開心地在另一場惡作劇後逃之夭夭。這一切終究無法持續。銅管和敲擊樂終於追上了他，儘管他試圖用幽默擺脫困境（由單簧管演奏），但最後還是被判處絞刑。低音大提琴的撥奏就是他生命中最後的心跳聲。

弦樂回歸，帶幾分留戀，為這個故事畫上句號。他其實也沒那麼邪惡啊……這就真的是結局嗎？還是說，這其實又是狄爾的一場騙局？也許這位惡作劇大師只是等待時機，準備從棺材裏跳出來，沿街道狂奔而去，對所有人扮鬼臉？樂團會為你揭開謎底……

樂曲介紹由 Richard Bratby 撰寫，陳嘉惠翻譯

## RICHARD STRAUSS (1864-1949) *Till Eulenspiegel's Merry Pranks*, op.28

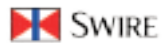
...or, to give it its full title, *Till Eulenspiegel's merry antics, after the old rogue's tale, in Rondo form, for large orchestra*. It sounds absurd; in German it's practically a tongue-twister. But then, Richard Strauss is not being terribly serious here. Till Eulenspiegel is a character in medieval German folklore; a free-spirited prankster, winding up the authorities and puncturing pomposity – rather like the young Strauss himself, in fact. In 1894, Strauss was at the top of his game and the peak of his powers. A master of orchestration, he boasted that he could even “depict a knife and fork in music”.

Goaded on by his feisty and fearless new wife Pauline (who scribbled her own comments all over his score – :mad” “dreadful” “rotten garbage”) he decided to tell a fourteen-minute musical joke. “Once upon a time” announce the strings, “there was a cheerful rogue called Till Eulenspiegel” – and Till springs to life in a dashing horn solo.

The game's on. Here's a clue – if it sounds jaunty or raucous, you're hearing Till (he particularly likes delivering his punchlines with a squeaky figure for clarinets). If it's sombre or pompous, you're hearing his critics (they favour bassoons and low brass). Listen for Till disputing with priests, flirting with girls (solo violin) or simply dancing gleefully away from the scene of another prank. It can't last. The brass and percussion catch up with him, he's tried, and after a few desperate attempts to joke his way out of the situation (clarinet), Till is hanged. The basses pluck out his final heartbeats.

The strings return, wistfully, to finish the tale. He wasn't so very wicked, after all... can this really be the end? Or could it all be another of Till's hoaxes – with our hero just waiting to leap from his coffin and sprint off down the street, thumbing his nose at everyone in sight? The orchestra will give you the answer...

All programme notes by Richard Bratby



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## 林敬基 KEN LAM

指揮 Conductor



林敬基，現任天津茱莉亞學院管弦樂表演專業總監、天津茱莉亞學院管弦樂團駐團指揮，同時擔任伊利諾伊州交響樂團的藝術顧問、北卡羅來納州布里瓦特音樂中心駐場指揮以及香港和聲藝術總監。

2015至2022年，林敬基擔任查爾斯頓交響樂團的音樂總監，並於2017年至2022年，擔任伊利諾伊州交響樂團的音樂總監。此前，他還擔任巴爾的摩交響樂團教學計畫的副指揮、辛辛那提交響樂團的助理指揮和香港室內樂團的首席指揮。

2011年，林敬基榮獲孟菲斯國際指揮大賽的冠軍，並於2009年在美國交響樂團聯盟舉辦的華爾特指揮預演中指揮納許維爾交響樂團。2008年，他與另外三位指揮被李奧納多·斯拉特金選中，在美國甘迺迪中心指揮美國國家交響樂團，這是他在美國的正式首演。近年來間，他也曾指揮辛辛那提交響樂團、辛辛那提流行管弦樂團和巴爾的摩、底特律、水牛城、孟菲斯、夏威夷、布里瓦德、莫里迪恩等地的交響樂團，以及香港小交響樂團、香港管弦樂團、韓國城南市立交響樂團、貴陽交響樂團和台北市立交響樂團等。

2015年，美國約翰斯霍普金斯大學校友會為林敬基頒發全球成就獎，以表彰他對霍普金斯大學優越傳統的傳承，並肯定其為學校及其專業領域作出的卓越貢獻。

Ken Lam is director of orchestral studies at The Tianjin Juilliard School and resident conductor of the Tianjin Juilliard Orchestra. He is artistic adviser to the Illinois Symphony Orchestra, resident conductor of the Brevard Music Center in North Carolina and serves as artistic director of Hong Kong Voices.

Lam was music director of the Charleston Symphony Orchestra from 2015 to 2022 and music director of Illinois Symphony Orchestra from 2017 to 2022. Previously, Lam also held positions as associate conductor for education of the Baltimore Symphony Orchestra, assistant conductor of the Cincinnati Symphony Orchestra, and principal conductor of the Hong Kong Chamber Orchestra.

In 2011, Lam won the Memphis Symphony Orchestra International Conducting Competition and was a featured conductor in the League of American Orchestras' 2009 Bruno Walter National Conductors Preview with the Nashville Symphony. He made his US professional debut with the National Symphony Orchestra at the Kennedy Center in June 2008, as one of four conductors selected by Leonard Slatkin. In recent seasons, he led performances with the symphony orchestras of Cincinnati and Cincinnati Pops, Baltimore, Detroit, Buffalo, Memphis, Hawaii, Brevard and Meridian, as well as the Hong Kong Sinfonietta, Hong Kong Philharmonic, Seungnam Philharmonic, Guiyang Symphony, and the Taipei Symphony Orchestra.

Lam is the 2015 recipient of the Johns Hopkins University Alumni Association's Global Achievement Award, given to individuals who exemplify the Johns Hopkins tradition of excellence and have brought credit to the University and their profession in the international arena.

## 迪亞茲 ROBERTO DÍAZ

中提琴 Viola



國際知名中提琴家迪亞茲現為柯蒂斯音樂學院院長及行政總裁，繼承歷任院長兼著名獨奏家荷夫曼、齊伯利斯特及舒爾健等優秀傳統。作為柯蒂斯音樂學院的中提琴教授及費城樂團前首席中提琴，他對美國音樂界影響深遠，一直以演奏家及教育家的雙重身份貢獻樂壇。

迪亞茲曾以獨奏身份與現今各頂尖指揮家合作，足跡遍及北美、南美、歐洲及亞洲。他亦曾與二十世紀及二十一世紀的重要作曲家合作，當中包括彭德雷茨基——他曾多次在作曲家親自指揮下演奏其中提琴協奏曲，並在美國首演彭德雷茨基的雙重協奏曲。此外，他亦曾與丹尼索夫、希格登、羅倫茲及施耶拉等作曲家合作。他錄製的希格登中提琴協奏曲更於2018年獲得格林美獎最佳當代古典作品。

迪亞茲在費城樂團擔任中提琴首席逾十年，期間演奏所有標準中提琴協奏曲目，並首演多部費城樂團委約作品。他亦曾擔任美國國家交響樂團（羅斯托波維奇指揮）、波士頓交響樂團（小澤征爾指揮）及明尼蘇達樂團（馬連拿指揮）之中提琴首席。目前，他演奏用的是曾由布拉勞斯使用過的阿瑪蒂名琴。

A violist of international reputation, Roberto Díaz is president and CEO of the Curtis Institute of Music, following in the footsteps of renowned soloist/directors such as Josef Hofmann, Efrem Zimbalist, and Rudolf Serkin. As a teacher of viola at Curtis and former principal viola of the Philadelphia Orchestra, Mr. Díaz has already had a significant impact on American musical life and continues to do so in his dual roles as performer and educator.

As a soloist, Mr. Díaz collaborates with leading conductors of our time on stages throughout North and South America, Europe, and Asia. He has also worked directly with important 20th- and 21st-century composers, including Krzysztof Penderecki - whose viola concerto he has performed many times with the composer on the podium and whose double concerto he premiered in the United States - as well as Edison Denisov, Jennifer Higdon, Ricardo Lorenz, and Roberto Sierra. His recording of Jennifer Higdon's Viola Concerto won the Grammy for Best Contemporary Classical Composition in 2018.

In addition to his decade-long tenure as principal viola of the Philadelphia Orchestra, where he performed the entire standard viola concerto repertoire and gave a number of Philadelphia Orchestra premieres, Mr. Díaz was principal viola of the National Symphony under Mstislav Rostropovich, a member of the Boston Symphony under Seiji Ozawa, and a member of the Minnesota Orchestra under Sir Neville Marriner. He plays the ex-Primrose Amati viola.



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## 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest  
music-making

Photo: Nathan King

香港管弦樂團 (港樂) 獲譽為亞洲最頂尖的管弦樂團之一。樂團從世界各地邀請指揮和演奏家合作，每年演出超過150場音樂會，把音樂帶給超過20萬名觀眾。港樂積極推廣華裔作曲家的作品，更委約新作，亦培育本地新秀，並推行廣泛而全面的教育及社區推廣計劃，致力將音樂帶到不同場所。佩多高斯基將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。加蒂於2024/25樂季擔任藝術伙伴。過去二十年，港樂在音樂總監梵志登 (2012-2024) 和藝術總監兼總指揮艾度·迪華特 (2004-2012) 帶領下屢創高峰。2019年港樂榮獲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。近年灌錄的專輯包括華格納全套《指環》歌劇四部曲、馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

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 HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is regarded as one of the leading orchestras in Asia. Collaborating with internationally renowned conductors and soloists, the orchestra presents more than 150 concerts annually, attracting more than 200,000 music lovers. The HK Phil promotes the work of Hong Kong and Chinese composers, commissions new works, nurtures local talent and runs extensive education and community programmes. Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner. The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012-2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004-2012). In 2019, the HK Phil won the prestigious *Gramophone* Orchestra of the Year Award – the first orchestra in Asia to receive this accolade from the UK classical music magazine. Notable recent recording projects include Wagner's complete *Ring* Cycle, Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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**  
(自2026/27樂季起 from Season 2026/27)



佩多高斯基  
Tarmo Peltokoski

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  
邱啟煥紀念基金及  
香港董氏慈善基金會席位贊助  
The C. C. Chiu Memorial Fund  
& The Tung Foundation  
Resident Conductor

藝術伙伴  
**ARTISTIC PARTNER**



加蒂  
Daniele Gatti

## 第一小提琴 FIRST VIOLINS



王敬  
樂團首席  
Jing Wang  
Concertmaster



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster  
新鴻基慈善基金席位贊助  
The Sun Hung Kai & Co.  
Foundation Chair



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



程立  
Cheng Li



桂麗  
Gui Li



賈舒晨\*  
Jia Shuchen\*



李智勝  
Li Zhisheng



劉芳希  
Liu Fangxi



毛華  
Mao Hua



梅麗芷  
Rachael Mellado



張希  
Zhang Xi

\* 樂師輪流於第一及第二聲部演出  
Players may rotate between the First and Second Violin sections.

## 第二小提琴 SECOND VIOLINS



●趙滢娜  
Zhao Yingna



■余思傑  
Domas Juškys



▲梁文瑋  
Leslie Ryang Moonson



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



韋鈴木美矢香  
Miyaka Suzuki Wilson



田中知子  
Tomoko Tanaka



黃嘉怡  
Christine Wong



張雨辰  
Zhang Yuchen



周騰飛  
Zhou Tengfei

包陪麗及渡伸一郎伉儷  
席位贊助  
The Cissy Pao and  
Shin Watari Chair

## 中提琴 VIOLAS



●凌顯祐  
Andrew Ling  
萬花筒慈善基金席位贊助  
The Kaleidoscope  
Charitable Foundation Chair



■李嘉黎  
Li Jiali



▲熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damara Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shuying

## 大提琴 CELLOS



●鮑力卓  
Richard Bamping  
邱啟煥紀念基金席位贊助  
The C. C. Chiu Memorial  
Fund Chair



■方曉牧  
Fang Xiaomu



▲林穎  
Dora Lam



陳屹洲  
Chan Ngat-chau



陳怡君  
Chen Yi-chun



霍添  
Timothy Frank



關統安  
Anna Kwan Ton-an



李希冬  
Haedeun Lee



宋泰美  
Tae-mi Song




宋亞林  
Song Yalin


# 香港管弦樂團

## HONG KONG PHILHARMONIC ORCHESTRA


### 低音大提琴 DOUBLE BASSES




●林達僑  
George Lomdaridze




◆姜馨來  
Jiang Xinlai



張沛垣  
Chang Pei-heng




馮榕  
Feng Rong




費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



●史德琳  
Megan Sterling



■盧韋歐  
Olivier Nowak



浦翹飛  
Josep Portella Orfila

### 雙簧管 OBOES



●韋爾遜  
Michael Wilson



■王譽博  
Wang Yu-po



金勞思  
Marrie Rose Kim

### 單簧管 CLARINETS



●史安祖  
Andrew Simon



■史家翰  
John Schertle



劉蔚  
Lau Wai

### 巴松管 BASSOONS



●莫班文  
Benjamin Moermond



■陳劭桐  
Toby Chan



◆李浩山  
Vance Lee  
(休假 On sabbatical leave)



陳敬熙<sup>#</sup>  
Fox Chan King-hei<sup>#</sup>



◆崔祖斯  
Adam Treverton Jones

### 短笛 PICCOLO



◆施家蓮  
Linda Stuckey

### 英國管 COR ANGLAIS



◆關尚峰  
Kwan Sheung-fung

### 低音單簧管 BASS CLARINET



◆艾爾高  
Lorenzo losco

### 低音巴松管 CONTRABASSOON

### 圓號 HORNS



●江蘭  
Lin Jiang



■柏如瑟  
Russell Bonifede



▲周智仲  
Chow Chi-chung



托多爾  
Todor Popstoyanov



李少霖  
Homer Lee



麥迪拿  
Jorge Medina

### 小號 TRUMPETS



●巴力勛  
Nitiphum  
Bamrungbanthum



■莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



施樂百  
Robert Smith

### 長號 TROMBONES



●韋雅樂  
Jarod Vermette



高基信  
Christian Goldsmith



湯奇雲  
Kevin Thompson



◆區雅隆  
Aaron Albert

### 定音鼓 TIMPANI



●龐樂思  
James Boznos

### 敲擊樂器 PERCUSSION



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai

### 低音長號 BASS TROMBONE

### 大號 TUBA



●雷科斯  
Paul Luxenberg

### 鍵盤 KEYBOARD



●嚴翠珠<sup>#</sup>  
Linda Yim<sup>#</sup>

### 特約樂手 FREELANCE PLAYERS

小提琴：郭詠恩<sup>#</sup>、王倩兒  
Violin: Alison Kwok<sup>#</sup>, Nina Wong

中提琴：楊善衡  
Viola: Andy Yeung

大提琴：李嘉朗、梁卓恩、洪東尼  
Cello: Kelvin Lee, Vincent Leung, Antonio Roig

低音大提琴：吳展滔  
Double Bass: Kelvin Ng

英國管：陳念怡  
Cor Anglais: Carol Chan

圓號：趙展邦  
Horn: Harry Chiu

定音鼓：鄭敏蔚  
Timpani: Eugene Kwong

敲擊樂器：陳梓浩  
Percussion: Samuel Chan

豎琴：譚懷理  
Harp: Amy Tam

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

<sup>#</sup> 短期合約  
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