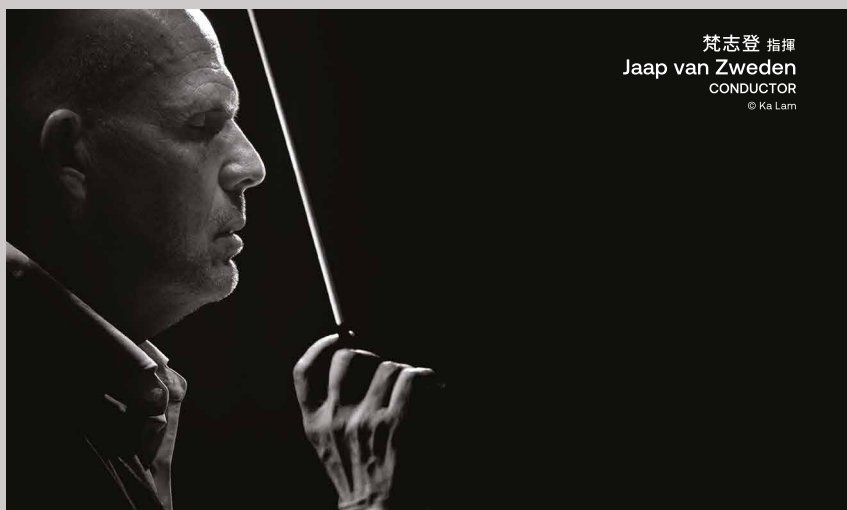


JAAP SHOSTAKOVICH 5

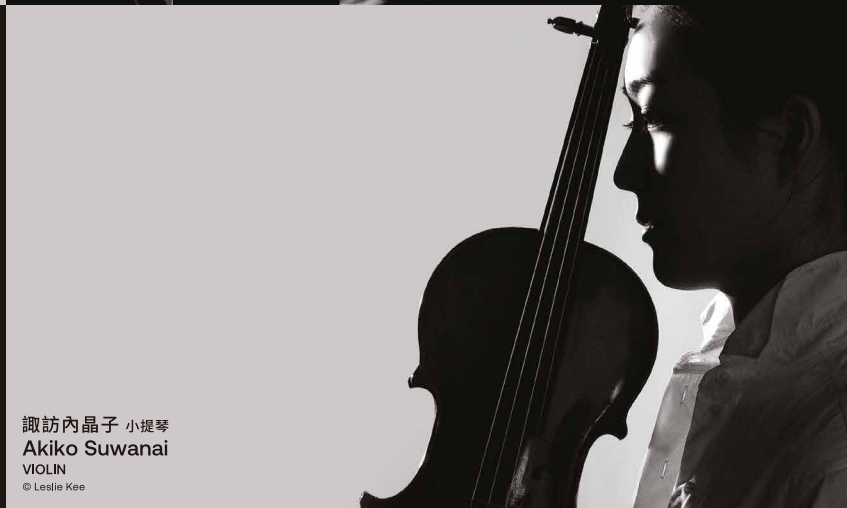
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9&10
DEC
2022

FRI & SAT 8PM
香港文化中心音樂廳
Hong Kong Cultural Centre
Concert Hall



諏訪內晶子 小提琴
Akiko Suwanai
VIOLIN
© Leslie Kee

同心抗疫 音樂會禮儀

Guidelines for your concert visit under COVID-19

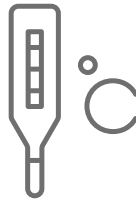
歡迎蒞臨音樂廳。港樂一直把觀眾、客席音樂家、樂團樂師和員工的健康與安全放於首位，並致力為觀眾提供安全的環境，讓您盡情享受音樂會。我們準備好下列防疫措施，敬請遵守，保障自己，守護他人。

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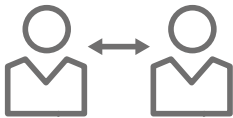
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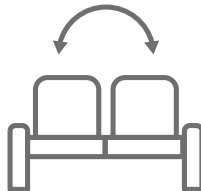
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are arranged at designated
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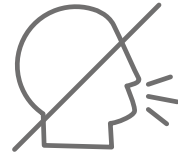
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梵志登 | 蕭五

JAAP | SHOSTAKOVICH 5

P. 3 葉世民 SIMON YIP SAI-MAN 5'

《智者》(2021)

A Wise Man (2021)

世界首演·作品由香港管弦樂團「何鴻毅家族香港基金作曲家計劃」委約創作
World Premiere; Commissioned by the Hong Kong Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme

P. 4 浦羅哥菲夫 SERGEI PROKOFIEV 22'

第一小提琴協奏曲

Violin Concerto no. 1

小行板

諧謔曲: 非常活潑地

中板

Andantino

Scherzo: Vivacissimo

Moderato

中場休息 INTERMISSION

P. 7 蕭斯達高維契 DMITRI SHOSTAKOVICH 44'

第五交響曲

Symphony no. 5

中板

小快板

最緩板

不太快的快板

Moderato

Allegretto

Largo

Allegro non troppo

P. 12 梵志登 指揮 Jaap van Zweden Conductor

P. 13 諏訪內晶子 小提琴 Akiko Suwanai Violin

現場錄音 LIVE RECORDING

今晚的演出將進行錄音, 並由拿索斯唱片發行。

Tonight's performance is being recorded for release on the Naxos label.



觀眾問卷調查

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IN HARMONY

b. 1985 年生

葉世民

SIMON YIP SAI-MAN

《賢者》(2022)

A Wise Man (2022)

世界首演·作品由香港管弦樂團「何鴻毅家族香港基金作曲家計劃」委約創作
World Premiere; Commissioned by the Hong Kong Philharmonic Orchestra
under The Robert H. N. Ho Family Foundation Hong Kong Composers Scheme

有些現代藝術/音樂需要依賴藝術品標籤/樂曲介紹去導賞，但此作品不屬於那一類。

「賢者」描繪了我心目中有智慧的人。靈感來自日本信仰、勞律深的宗教合唱作品和雅各科里爾的辛辣和弦。作品本身正如此樂曲介紹一樣簡約，並沒有任何高深的東西。希望聽眾在音樂裡聽到我純粹發自真心的聲音。

樂曲簡介由作曲家撰寫

Some contemporary art/music relies a lot on artwork labels/programme notes to guide you to appreciate the work, but this piece of music does not.

Inspired by Japanese spirituality, religious choral works of Morten Lauridsen, and the spicy harmonies of Jacob Collier, this work is a musical portrait of a wise man in my mind. As simplistic as the programme note, there is nothing profound in this piece of music. I hope you hear something genuine and pure from my heart.

Programme note by the composer



葉世民
Simon Yip Sai-man

關於作曲家 ABOUT THE COMPOSER

香港作曲家葉世民畢業於香港演藝學院作曲系，師從麥偉鏞教授。他的作品素材包含中國傳統音樂、西方音樂以及爵士音樂元素，在三者之間保持微妙的平衡。最近他正在建立一個關於香港音樂教育和古典/流行音樂鑑賞的YouTube頻道。

Hong Kong-born Simon Yip Sai-man graduated from The Hong Kong Academy for Performing Arts majoring in composition under Professor Clarence Mak Wai-chu. His music compositions always have a subtle balance between traditional Chinese music and Western music along with jazz. He is currently setting up a YouTube Channel in Cantonese about music education in Hong Kong and classical / pop music appreciation:

www.youtube.com/@simonbah

編制 INSTRUMENTATION

兩支長笛、短笛、雙簧管、兩支單簧管、低音單簧管、巴松管、低音巴松管、四支圓號、兩支小號、兩支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。

Two flutes, piccolo, oboe, two clarinets, bass clarinet, bassoon, contrabassoon, four horns, two trumpets, two trombones, tuba, timpani, percussion, harp and strings.

1891-1953

浦羅哥菲夫

SERGEI PROKOFIEV

D大調第一小提琴協奏曲，op. 19

Violin Concerto no. 1 in D, op. 19

小行板

諧謔曲：非常活潑地

中板

Andantino

Scherzo: Vivacissimo

Moderato

作曲家

浦羅哥菲夫擁有很多不同的面貌：他總是個想著反傳統的淘氣小子，喜歡讓觀眾和聖彼得堡音樂學院的教授們發怒生氣；卻又熱愛俄羅斯童話故事，喜歡故事裡既誘人又怪誕的魔法；下筆也不吝抒情，晚年對同胞甚至小朋友都很上心。十月革命之後一年（1918年），他離開了俄羅斯，先到美國，再到巴黎定居。雖然他在巴黎也幹出一點成績，卻覺得自己被現代派競爭對手史特拉汶斯基比下去，而且流亡的滋味也令他很難受，於是在1930年代返回蘇聯，之後嘗到的除了成功，日後還有官方的譴責。可是他1953年逝世後卻越來越受歡迎，而且在俄羅斯和世界各地亦然。

背景

浦羅哥菲夫「第一小提琴協奏曲」寫於1916至1917年，也就是他離開俄羅斯前不久。俄羅斯政局眼看日益不穩，但浦羅哥菲夫可不像蕭斯達高維契（同期另一位偉大的俄羅斯作曲家）——他很少在作品中直接反映時代精神。這首協奏曲常常帶點夢幻感覺，但如果真是夢境的話，那麼這個夢可以這一刻美不勝收，下一刻卻令人驚慌。浦羅哥菲夫創作靈感之一，來自波蘭小提琴家高漢斯基的演奏——演奏樂曲是斯曼諾夫斯基《神話》。《神話》彷彿在刻劃傳說中的另類世界，遠離現世的考驗與痛苦。可

THE COMPOSER

There were many sides to Sergei Prokofiev: the devilish iconoclast who enjoyed enraging audiences and his professors at the St Petersburg Conservatoire, the lover of Russian fairy-tales with their mixture of alluring and grotesque magic, and the generous lyricist who in later years engaged deeply with the hearts of his countrymen and even with children. Prokofiev left Russia in 1918, the year following the Revolution, settling first in the US and then in Paris. Although he had some success there, he felt overshadowed by his modernist rival Stravinsky and exile was difficult for him. He returned to Soviet Russia in the 1930s, where he experienced both triumph and, later, condemnation. Since his death in 1953, his popularity has grown, both in Russia and across the world.

THE BACKGROUND

Prokofiev wrote the First Violin Concerto during 1916-17, not long before he left Russia. The sense of political instability was growing. But unlike his great Russian contemporary Dmitri Shostakovich, Prokofiev rarely reflected the spirit of his times directly. There is something dreamlike about a lot of this concerto, but if it is a dream, it is one that can be exquisitely beautiful one moment, alarming the next. Prokofiev was partly inspired by hearing the Polish violinist Paul Kochanski playing Karol Szymanowski's *Mythes*, a work which seems to speak of a fabulous alternative world, remote from the trials and pains of this life. But the gorgeous long melody that opens the work apparently came to him earlier during an intense love affair.

是樂曲開端絢麗綿長的旋律，明顯是早陣子他在熱戀期間構思好的。

音樂

在18、19世紀，協奏曲通常由三個樂章組成。浦羅哥菲夫「第一小提琴協奏曲」也有三個樂章，但傳統的快—慢—快編排卻反過來了，最璀璨奪目的炫技都在中間樂章（〈非常活潑地〉），終樂章卻以抒情為主。浦羅哥菲夫自小就有創作旋律的天賦，擅長寫作綿長平和但又出人意表的旋律——時而精美雅致，時而充滿原始的激情——但這是他第一首以旋律掛帥的主要作品。第一樂章開端，獨奏者率先奏出「愛情主題」，但小提琴的口吻漸漸變得嘲諷，越來越邪魅。但頑皮嬉鬧的氣氛無故消失，開端的綿長旋律在長笛重現，與小提琴和豎琴交織出精雕細琢的織體，美妙絕倫。

到了第二樂章，幽默也抹上了黑色，暗藏幾分暴烈，敲擊樂以輕柔為主但帶點邪惡意味，後來大號加入，在低音區步步進逼。雖然終樂章開端的巴松管主題語氣有點低調，也有點滑稽，但小提琴卻變得越來越溫柔，越來越熾熱。最後，原本用於第一樂章開端和結尾的旋律重現；原旋律綿長優美，但到了終樂章卻只剩傷感至極的回憶：小提琴在高音區以顫音唱出旋律，背景則是霧氣氳氳般的樂團，印象派風格似的，既優美又神秘。在溫柔的旋律與邪惡小妖精之間，是溫柔戰勝了邪惡，還是兩者共存，卻又惴惴不安？

THE MUSIC

In the 18th and 19th centuries, concertos were usually in three movements. Prokofiev's First Violin Concerto also has three movements, but the conventional fast-slow-fast pattern is reversed, so that the most dazzling virtuoso fireworks display comes in the central *Vivacissimo* (Very lively), and it is lyricism that ultimately prevails. From early on, Prokofiev had a gift for long-breathed, heart-easing, never quite predictable melodies – sometimes delicate, sometimes elementally impassioned – but this is the first of his major works in which melody holds sway. The soloist introduces the “love theme” at the beginning of the **first movement**, but gradually the violin writing becomes more teasing, with an increasingly demonic edge. But the impish fun and games fade mysteriously, and the long opening melody returns on flute, interwoven with fantastic filigree textures on violin and harp.

Humour turns darker, with hints of violence, in the **second movement**, introducing (mostly) soft but sinister contributions from the percussion, and with the tuba adding menacing low tones later on. But despite the faintly comic folksy tone of the opening bassoon theme that opens the **finale**, the violin part becomes increasingly tender and ardent. Then, at the end, comes an achingly nostalgic memory of the beautiful long tune that opened and closed the first movement, now sung out in high trills by the violin, against a lush, almost impressionistic haze of sound from the orchestra. It's beautiful, but also enigmatic. Has gentle melody defeated goblin-like malevolence, or do the two remain in uneasy coexistence?

編制 INSTRUMENTATION

兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、兩支小號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。
Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, tuba, timpani, percussion, harp and strings.

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FLORAL PRINCESS 65TH ANNIVERSARY CROSSOVER CREATION

合作機構 Collaboration



帝女花
65週年
跨界創意

落花滿天·
管弦光影之旅



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融合粵劇名伶任劍輝與白雪仙當年絕色的演繹

Based on the classic *Floral Princess* created by Tong Tik-sang, this brand new orchestral re-imagining is complemented by the exquisite on-screen interpretation by renowned acting duo Yam Kim-fai and Pak Suet-sin

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Lio Kuokman
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Ip Ka-po
DIRECTOR-GENERAL



李哲藝 作曲
Lee Che-yi
COMPOSER



吳國亮 導演、文本、剪接
Rex Ng
DIRECTOR, SCRIPTWRITER & FILM-EDITOR



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PRODUCER
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香港文化中心
Hong Kong
Cultural Centre

1906–1975

蕭斯達高維契

DMITRI SHOSTAKOVICH

D小調第五交響曲，op. 47

Symphony no. 5 in D minor, op. 47

中板
小快板
最緩板
不太快的快板

Moderato
Allegretto
Largo
Allegro non troppo

作曲家

1936年，蕭斯達高維契經歷了一番可怕的折磨。在此之前，他都一帆風順：歌劇《姆欽斯克縣的麥克白夫人》(1934) 在世界各地都非常成功，在俄羅斯也已搬演了差不多兩年。忽然在1936年某天，他打開手上的國營報章《真理報》，卻赫然讀到一篇強烈譴責他和這齣歌劇的文章。文章雖然沒有署名，但明顯代表了蘇聯偉大的「領袖與導師」史太林本人的見解；文章末句還寫道：「事情最後可能很糟」，更令人不寒而慄。在這個黑暗時代，許多藝壇名人都已被拘捕、甚或不知所終，蕭斯達高維契很清楚也許下一個就是自己。

背景

面對危機時，蕭斯達高維契多數寄情創作，希望藉此自救。首先，他以紀念俄羅斯最偉大詩人普希金逝世百週年為藉口，創作了《四首根據普希金詩作寫成的浪漫曲》，當中數處明顯是「第五交響曲」的先聲；到了1937年初，他就動筆寫作「第五」。表面看來，寫這首樂曲實在難比登天，根本與走鋼線無異。當局顯然希望他表現出悔意：《姆欽斯克縣的麥克白夫人》既「反人民」，又充滿「現代派的扭曲」，當權者要見到他唾棄這種作法。新的交響曲必須樂觀積極，明白指出史太林的共產主義天

THE COMPOSER

In 1936 Dmitri Shostakovich suffered a terrifying ordeal. Up till then things had been going well for him: his opera *A Lady Macbeth of the Mtsensk District* (1934) had been a huge success across the world and had run for nearly two years in Russia. Then, one day in 1936, Shostakovich opened his copy of the state newspaper *Pravda* and was stunned to read a ferocious denunciation of both the opera and himself. The article was unsigned, but it clearly represented the views of the Soviet Union's great "Leader and Teacher", Stalin himself. The article ended chillingly: "Things could end very badly." Many eminent artistic figures had been arrested, or had simply disappeared, during these dark times. Shostakovich knew well enough that he might be next.

THE BACKGROUND

As so often at periods of crisis, Shostakovich sought salvation in work. First, on the pretext of honouring the centenary of Russia's greatest poet, he composed his *Four Romances on Poems by Alexander Pushkin*, a work with several telling pre-echoes of the Fifth Symphony. Then, at the beginning of 1937, Shostakovich began work on this symphony. On the face of it, he had an impossible balancing act to pull off. The Soviet authorities were apparently looking

堂確實是美麗新世界，同時音樂語言也必須平易近人。可是蕭斯達高維契為人梗直，這種出賣靈魂的勾當他委實幹不來。那麼有沒有辦法讓他既能對知音人講出真相，但同時說服當權者他已經學乖了？

無論如何，有關「第五交響曲」含義的論爭一直十分熱烈。到了1979年，《證言》的出版更令論爭火上加油——該書由俄羅斯音樂學者科高夫筆錄及整理，聲稱是蕭斯達高維契的回憶錄。「第五交響曲」終樂章看似樂觀積極，但書中有段相關文字卻十分矚目：

我想，人人都很清楚「第五」裡到底發生了甚麼事。歡欣是迫出來的，是在脅逼下製造出來的，像穆索斯基的歌劇《鮑里斯·戈杜諾夫》那樣。就像有人一邊舉棍打你，一邊說「你得要歡欣，你得要歡欣」；然後你顛巍巍地站起來，口中也唸唸有詞：「我們得要歡欣，我們得要歡欣」。

「第五交響曲」結尾像雷鳴般轟動，非常有力；《證言》形容那是「無法彌補的悲劇」。當然，「第五」的確可以這樣理解：結尾轟隆作響的大調號角曲和鼓聲形同「最後一擊」，但象徵的並非勝利，而是震耳欲聾的諷刺。可是「最後一擊」出現之前，作曲家卻清楚明白地引用第一首《普希金浪漫曲》（「重生」）的片段——那就與「諷刺」的詮釋不太吻合了。普希金說過，真正的藝術經得起壓迫、經得起粗暴破壞，繼續流傳後世。蕭斯達高維契這時會不會已經明白，即使他本人（也就是創作者）挺不過去，但這首新作會像普希金詩中的傑出藝術品一樣，經得起最猛烈的攻擊？這樣也至少是種勝利。

for some kind of gesture of repentance: a sign that Shostakovich had turned his back on the “anti-people” “modernist distortions” of *Lady Macbeth*. The new symphony must be seen to be positive, to affirm the brave new realities of Stalin’s Communist Paradise, and in an accessible musical language. But Shostakovich had too much integrity simply to sell his soul. Was there some way he could speak the truth to those with ears to hear, while managing to convince the Soviet powers that he had learned his lesson?

Whatever the case, there has been plenty of controversy about the meaning of the Fifth Symphony. This was stoked up by the appearance, in 1979, of the book *Testimony*, which claimed to be “the memoirs of Shostakovich”, as “related to and edited by” the Russian musicologist Solomon Volkov. One passage in particular stands out – it concerns the symphony’s supposedly optimistic finale:

I think that it is clear to everybody what happens in the Fifth. The rejoicing is forced, created under threat, as in [Mussorgsky’s opera] Boris Godunov. It’s as if someone were beating you with a stick and saying, “Your business is rejoicing, your business is rejoicing” and you rise, shakily, and go off muttering, “Our business is rejoicing, our business is rejoicing”.

It is certainly possible to hear the Fifth Symphony’s thunderously emphatic ending as “irreparable tragedy”, as *Testimony* puts it – to hear the thunderous concluding major key fanfares and drumbeats as deadeningly ironic rather than triumphant. But the unmistakable reference to the first of the *Pushkin Romances*, “Rebirth”, that occurs just before the symphony’s final onslaught doesn’t quite fit with that interpretation. True art, says Pushkin, will survive oppression and barbarian vandalism. Could it be that Shostakovich realised that he had created something that, like the beautiful artwork in Pushkin’s poem, might survive

如果蕭斯達高維契真是刻意賭一把，那麼他成功了。當權者對「第五」清楚表示讚許；樂曲在列寧格勒首演時，觀眾也非常受落，鼓掌喝采達半小時之久。不過，雖然艾力薩·托爾斯泰（大力支持史太林的文壇人物）也稱讚蕭斯達高維契，認為樂曲刻劃了一個洗心革面、從「心理危機」中站起來的藝術家，但其他人卻認為樂曲的悲劇張力始終未解決：作品所流露的悲痛之情實在太強烈，不論結尾如何有力、如何洋洋得意也無法排解。

音樂

整體來說，「第五交響曲」的確像常見的浪漫歷程一樣，始於黑暗，止於光明：由痛苦、孤寂和暴烈的小調樂段，走進歡欣的大調樂段，就像貝多芬名作「第五交響曲」一樣（蘇聯當局對「貝五」推崇備至，將樂曲奉為體現革命理想的音樂作品）。可是在貝多芬手上，「希望」在樂曲出現的時間早些；但蕭斯達高維契卻長時間與「希望」保持距離。第一章嚴厲而引人注意的開端，不久就被伴奏疏落、哀傷抒情的樂段取代；接著是優美的第二主題（弦樂及豎琴），兩者都非常溫柔，而且帶著深深的愁緒。鋼琴加入時，深沉而恍如金屬的低音響起，很令人吃驚；然後是速度較快、也越來越焦慮的中段。較早前哀傷抒情的氣氛，現在被銅管和敲擊樂狠狠地改頭換面。情感在高潮得到宣洩後，第二主題重現；這次重現初時還比較輕盈，後來漸漸被陰影籠罩。可是樂章結尾卻也充滿詩意：小提琴獨奏悲傷淒楚，輕柔的銅管與定音鼓帶來不祥預感，還有詭異的鋼片琴像玩具一樣叮叮作響。

the worst barbarian attack, even if he, its creator, might not? That would at least be a kind of triumph.

If it was a conscious gamble, it paid off. The Soviet authorities gave the Fifth Symphony an unequivocal thumbs-up, and the audience at the Leningrad premiere roared their approval for half an hour. But while Stalin's cultural henchman Aleksey Tolstoy lauded Shostakovich for depicting the emergence of a suitably reconstructed artist from "psychological crisis", others felt that the symphony's tragic tensions remained unresolved – that the expressions of sorrow and pain were simply too strong to be edged out by the emphatic triumphalism of the ending.

THE MUSIC

Overall, the Fifth Symphony does appear to chart a conventional romantic journey from darkness to light: from minor key anguish, desolation and violence to major key rejoicing – as in Beethoven's famous Fifth Symphony (upheld in Soviet Russia as the musical embodiment of the revolutionary ideal). But where Beethoven sounds fanfares of hope early on his Fifth, Shostakovich keeps hope at arm's length for rather longer. The starkly arresting **opening** soon yields to lamenting lyricism, sparsely accompanied, and then to lovely second theme (strings and harp), both exquisitely tender and profoundly elegiac. The startling entry of the piano (deep metallic bass notes), leads to a faster, increasingly fraught middle section, in which earlier lamenting lyricism is transformed savagely by brass and percussion. After a cathartic climax, the second theme returns, lighter at first, but with lengthening shadows.

蕭斯達高維契不時靠幽默感挺過最可怕的歲月；現在幽默感在第二樂章裡也舉足輕重：樂章開端粗魯莽撞，號角曲既有軍樂風範但同時語帶嘲弄，往後的小提琴獨奏卻像喝醉酒似的，非常滑稽。然而隨後的第三樂章卻包含了全曲最傷感的樂段。樂章只採用了木管、弦樂、豎琴和有固定音高敲擊樂（銅管全都默不作聲），不時流露出哀傷、孤寂的情懷：先是開端優美的弦樂輓歌，及後樂章中段多個木管樂獨奏段，孤單、綿長，配合疏落的伴奏，淒清之感尤其強烈。

〈最緩板〉結束時，豎琴和鋼片琴那鐘聲似的輕柔聲音，沒錯好像帶來了片刻安寧，可是卻一下子被終樂章開端的銅管樂劃破：是興高采烈，還是飽受壓迫？某程度上視乎演奏方式而定；但高潮時刻那激動人心的鑼鳴，還有定音鼓沉重而不協和的鼓聲，顯然象徵了某種危機。音樂越來越發人深省；接著就是上文提過的引用手法——也就是由豎琴奏出的反覆音型，選自《普希金浪漫曲》第一首。至少有一刻，黎明似乎真的來臨了。不過隨之而來的，卻是幾經辛苦才能營造的漸強，還有看來興高采烈的號角曲與隆隆鼓聲。是勝利？是悲劇？還是兩者兼而有之？蕭斯達高維契精通「模稜兩可」之道，因此解讀他的方式也不限於一種——只是無論用甚麼方式解讀，都同樣令人不安。

樂曲剖析中譯：鄭曉彤

The ending is wonderfully poetic: poignant violin solo, ominous hushed brass and timpani, and the weirdly toy-like tinkling of the celesta.

Humour often helped Shostakovich survive in the direst times, and it comes to the fore now in the **Scherzo**: gruff at first, with mocking militaristic fanfares, and then what sounds like a comically drunken violin solo. However the slow **third movement** that follows contains the most anguished music in the whole symphony. Scored only for woodwind, strings, harp and pitched percussion (the brass are silent), it sings of profound desolation, in the beautiful string threnody that begins it, and especially in the long, lonely, sparsely accompanied woodwind solos at its heart.

The Largo's ending, with its soft bell-like sounds for harp and celesta, does seem to offer a kind of peace, but this is brusquely dismissed by the **finale's** brass-dominated, opening. Exultant or oppressive? To some extent this depends on the performance; but the climax, with its electrifying gong stroke and dissonantly pounding timpani, clearly represents some kind of crisis. The music grows reflective, then comes the quotation from the first of the *Pushkin Romances* referred to above (repeated harp figures) and, for a moment at least, light does appear to dawn. But then begins the effortful final *crescendo*, and those seemingly exultant fanfares and thudding drumbeats. Triumph, tragedy – or both? Shostakovich was a master of ambiguity, and there is often more than one way of reading him. Either way, it's shattering.

All programme notes by Stephen Johnson, except *A Wise Man*

編制 INSTRUMENTATION

兩支長笛、短笛、兩支雙簧管、兩支單簧管、降E調單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴兼鋼片琴及弦樂組。

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梵志登

JAAP VAN ZWEDEN

指揮 Conductor

PHOTO: Eric Hong



梵志登於過去十年間享譽國際古典樂壇，成為炙手可熱的世界級指揮家。他現為香港管弦樂團音樂總監，同時是紐約愛樂音樂總監以及達拉斯管弦樂團的桂冠指揮。梵志登曾為多個世界一流的樂團擔任客席指揮，包括歐洲的巴黎樂團、阿姆斯特丹皇家音樂廳管弦樂團、萊比錫布業大廳樂團、維也納愛樂樂團、柏林愛樂樂團、倫敦交響樂團；美國的芝加哥交響樂團、克里夫蘭交響樂團、洛杉磯愛樂樂團等。

梵志登灌錄了許多錄音，均大獲好評。繼2019年禾夫獲格林美獎提名的《Fire in my mouth》後，梵志登於2020年推出大衛·朗的《國家的囚犯》世界首演的錄音，兩張專輯皆與紐約愛樂合作、由環球唱片旗下的Decca Gold品牌發行。梵志登與港樂完成了為期四年的計劃，首次在香港完成華格納整套聯篇歌劇《尼伯龍的指環》，並由拿索斯唱片錄音發行。

梵志登於2020年獲香港特區政府頒發銀紫荊星章。他於2020及2021年分別獲嶺南大學和香港浸會大學頒授榮譽院士銜和榮譽大學院士；2021年香港演藝學院授予他榮譽博士。梵志登亦榮獲馳名的阿姆斯特丹皇家音樂廳大獎2020。1997年，梵志登大師與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症兒童的家庭提供協助。

Over the past decade, conductor Jaap van Zweden has become an international presence on three continents. Currently Music Director of the Hong Kong Philharmonic Orchestra, he is also Music Director of the New York Philharmonic (NY Phil) and Conductor Laureate of the Dallas Symphony Orchestra. He has appeared as guest conductor with leading orchestras such as, in Europe, the Orchestre de Paris, Amsterdam's Royal Concertgebouw, Leipzig Gewandhaus Orchestra, Vienna Philharmonic, Berlin Philharmonic and London Symphony Orchestra, and, in the US, the Chicago Symphony Orchestra, The Cleveland Orchestra and Los Angeles Philharmonic.

Maestro Jaap van Zweden's numerous recordings include the world premiere of David Lang's *prisoner of the state* (2020) and Julia Wolfe's Grammy-nominated *Fire in my mouth* (2019), both recorded with the NY Phil and released on Universal Music Group's Decca Gold. He conducted Wagner's complete *Ring Cycle* with the HK Phil, the recordings of which are available on the Naxos label.

Recently, van Zweden has been awarded the Silver Bauhinia Star by the HKSAR Government in recognition of his significant contribution to the development of the HK Phil and classical music in Hong Kong. He was conferred Honorary Fellowship by Lingnan University in 2020, and Honorary University Fellowship by Hong Kong Baptist University and an Honorary Doctorate by The Hong Kong Academy for Performing Arts in 2021. He also received the prestigious 2020 Concertgebouw Prize.

Maestro van Zweden and his wife Aaltje established the Papageno Foundation in 1997 to support families of children with autism.



諏訪內晶子 AKIKO SUWANAI

小提琴 Violin

PHOTO: Leslie Kee

日本小提琴家諏訪內晶子是現時最受矚目的音樂家之一。自1990年在柴可夫斯基國際大賽贏得冠軍後，便在國際樂壇展開了多采多姿的演奏事業，參與最高水平的室樂演出，並與全球知名的樂團及指揮合作。

她演奏曲目非常廣泛，2022/23樂季的主要演出包括與下列樂團合作：巴塞交響樂團（史翠莎音樂節演出）、杜伊斯堡交響樂團（演出由貝林坎皮指揮）、台灣愛樂（由馬卻指揮），演繹莫扎特、康高特、武滿徹、拉威爾等大師的協奏曲。上個樂季，環球唱片為她錄製和發行《巴赫：無伴奏小提琴奏鳴曲和組曲全集》專輯，她亦於日本巡演演出此套曲目。

諏訪內不止擅長拉奏著名小提琴曲目，同時對鮮為人知的曲目亦展現大師級技藝，對嶄新作品亦傾注熱情。早前，她與約菲及NHK交響樂團合作，為索尼唱片灌錄武滿徹作品的唱片；在琉森音樂節與指揮布烈茲合作首演伊歐沃斯的《七》；並於BBC逍遙音樂節與馬爾契合作。此外，她參與了多部新作品的亞洲首演，包括麥美倫、沙朗倫、彭德雷茨基的小提琴協奏曲。

諏訪內晶子演出用的是瓜奈里「Charles Reade」小提琴，由日裔美籍收藏家兼慈善家上野龍治博士借出。

Japanese violinist Akiko Suwanai has established herself as one of the most sought-after artists of her generation. Since winning the International Tchaikovsky Competition in 1990, she has enjoyed a flourishing career, performing chamber music worldwide and engaging at the highest-level with leading international orchestras and conductors.

Highlights of her 2022/23 Season include appearances at the Stresa Festival with Basel Symphony and weeks with Duisburg Symphoniker/Bellincampi and NSO Taiwan/Markl showcasing her wide repertoire with concerti by Mozart, Korngold, Takemitsu and Ravel. In the 2021/22 Season, Suwanai recorded and released the complete “J.S. Bach: Sonatas And Partitas For Solo Violin” for Universal as well as giving a solo recital tour of these works across Japan.

Universally acclaimed for her performances of key violin repertoire, Suwanai is also widely recognised for her master interpretations of lesser-performed works and passion for new music. In previous seasons, she has recorded works by Takemitsu with the NHK Symphony Orchestra/Järvi for Sony and given premieres of Peter Eötvös’ *Seven* at the Lucerne Festival under Pierre Boulez, and in the following year at the BBC Proms conducted by Susanna Mälkki. She has also given Asian premieres of important new works including violin concertos by James MacMillan, Esa-Pekka Salonen and Krzysztof Penderecki.

Suwanai performs on the “Charles Reade” Guarneri del Gesù violin generously loaned to her by the Japanese American collector and philanthropist, Dr Ryuji Ueno.

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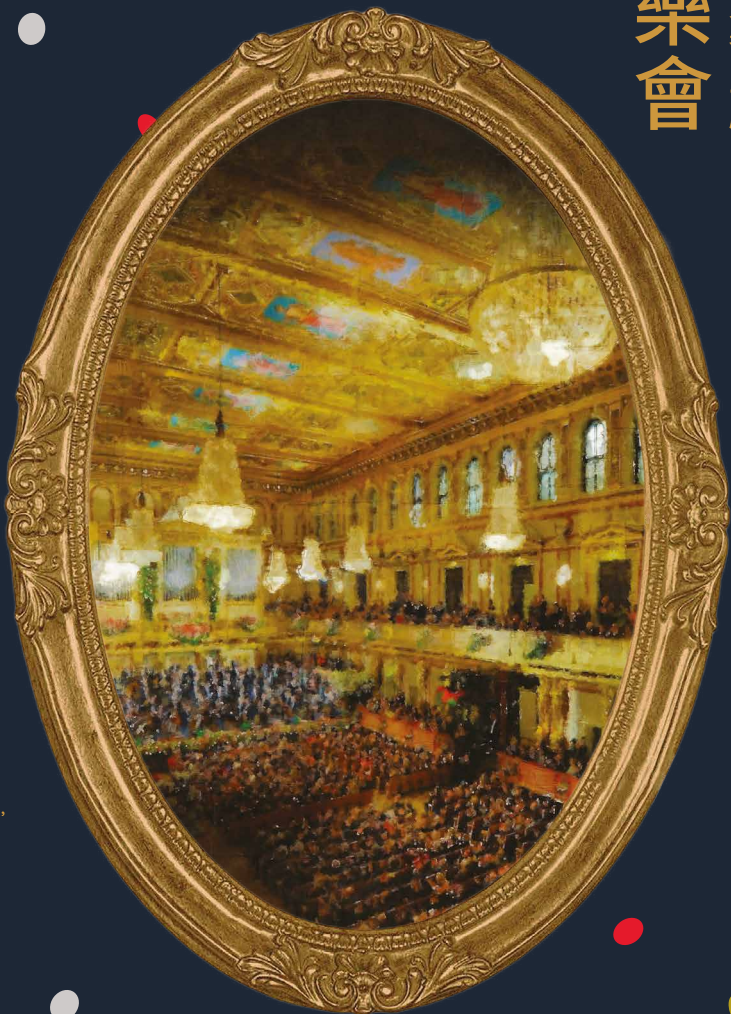
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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲第一個獲此殊榮的樂團。

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。

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“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. 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 in 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 its successful European tour in 2015, 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

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
Yu Long

駐團指揮 RESIDENT CONDUCTOR



廖國敏
LIO Kuokman, JP

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王敬 Jing Wang
樂團首席
Concertmaster

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First Associate Concertmaster

許致兩 Anders Hui
樂團第二副首席
Second Associate Concertmaster

王亮 Wang Liang
樂團第二副首席
Second Associate Concertmaster

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

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

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Violin: Zheng Yang

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Cello: Jia Nan

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- 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

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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

無名氏慷慨借出

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

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

Donated by Mr Patrick Wang

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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"

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

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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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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.

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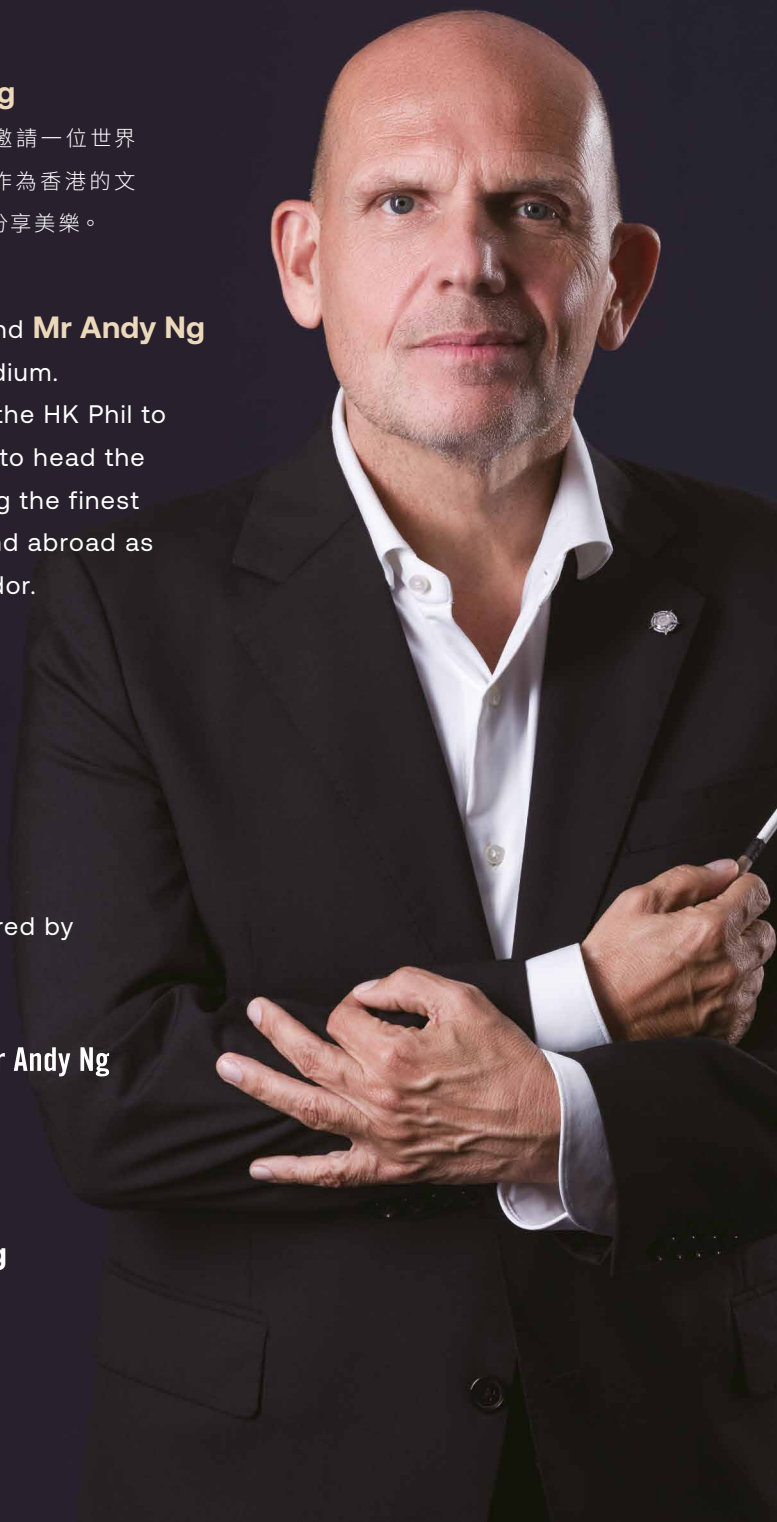
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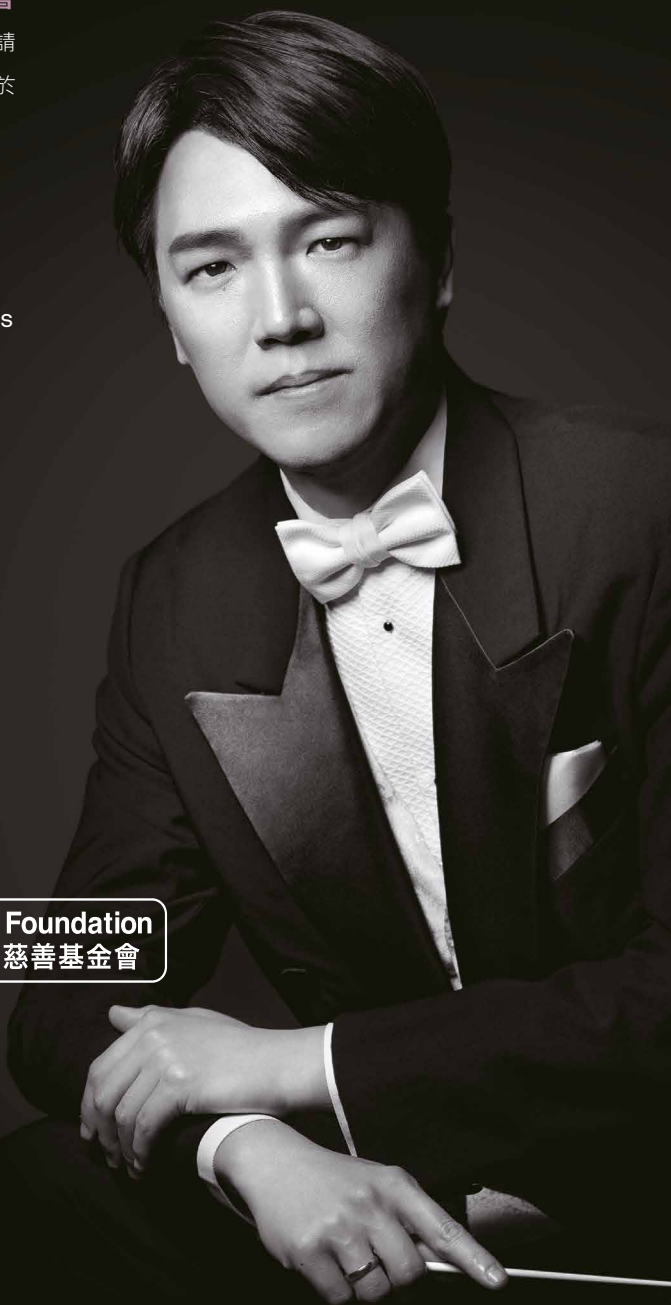
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牛牛, 鋼琴
Jaap van Zweden, conductor
Niu Niu, piano

23 & 24
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Raining Petals – An Orchestral Re-imagining:
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30 & 31
DEC 2022

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JAN 2023

FRI & SAT 8PM
CC
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SIBELIUS Violin Concerto
R. STRAUSS *Ein Heldenleben*

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寧峰, 小提琴
Vasily Petrenko, conductor
Ning Feng, cello

14 & 15
JAN 2023

FRI & SAT 8PM
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RACHMANINOV Symphony no. 2

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Vasily Petrenko, conductor
Boris Giltburg, piano

20
JAN 2023

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JAAP | Brahms Symphony Cycle I

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布拉姆斯 第四交響曲
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梵志登, 指揮
Jaap van Zweden, conductor

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JAN 2023

FRI 8PM
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梵志登 | 布拉姆斯交響曲全集 II
JAAP | Brahms Symphony Cycle II

布拉姆斯 第三交響曲
布拉姆斯 第一交響曲
BRAHMS Symphony no. 3
BRAHMS Symphony no. 1

梵志登, 指揮
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