

SWIRE DENIM SERIES

MICHAEL SANDERLING HAPPY HOUR WITH MOZART

太古輕鬆樂聚系列

MICHAEL SANDERLING SHOSTAKOVICH SYMPHONY NO. 6

山德靈

山德靈 指揮
Michael Sanderling
CONDUCTOR



史安祖 單簧管
Andrew Simon
CLARINET

13
APR 2024

SAT
5PM

\$300 \$200 \$50*

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山德靈 | 歡樂時光莫扎特

山德靈 指揮
Michael Sanderling
CONDUCTOR



史安祖 單簧管
Andrew Simon
CLARINET

12
APR 2024

FRI
8PM

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蕭斯達高維契第六交響曲

港樂首席單簧管史安祖將聯同到訪的德國指揮家山德靈，呈獻莫扎特晚期傑作：單簧管協奏曲。兩場音樂會均以莫扎特富有活力的《唐喬望尼》序曲揭開序幕，並分別以蕭斯達高維契第六交響曲和李察·史特勞斯的交響詩《唐璜》作結。

German guest conductor Michael Sanderling joins hands with HK Phil Principal Clarinet Andrew Simon to present Mozart's swansong – the rustic Clarinet Concerto. The two concerts will open with the lively and enchanting overture to Mozart's renowned opera, *Don Giovanni*. The orchestra will perform Shostakovich's Sixth Symphony on Friday, and Richard Strauss's tone poem *Don Juan* on Saturday.

山德靈 | 蕭斯達高維契第六交響曲 MICHAEL SANDERLING | SHOSTAKOVICH SYMPHONY NO. 6

MOZART	<i>Don Giovanni Overture</i>	莫扎特	《唐喬望尼》序曲
MOZART	Clarinet Concerto	莫扎特	單簧管協奏曲
SHOSTAKOVICH	Symphony no. 6	蕭斯達高維契	第六交響曲

太古輕鬆樂聚系列 SWIRE DENIM SERIES 山德靈 | 歡樂時光莫扎特 MICHAEL SANDERLING | HAPPY HOUR WITH MOZART

MOZART	<i>Don Giovanni Overture</i>	莫扎特	《唐喬望尼》序曲
MOZART	Clarinet Concerto	莫扎特	單簧管協奏曲
R. STRAUSS	<i>Don Juan</i>	李察·史特勞斯	《唐璜》

蕭斯達高維契 第六交響曲 SHOSTAKOVICH Symphony no. 6

當蕭斯達高維契在1939年創作其第六交響曲時，外界非常期待。蕭斯達高維契本人也煽風點火，宣告第六交響曲是為了紀念革命英雄列寧而作。但當「第六」問世時，樂曲卻跟所有人的預期大相逕庭。首先是宏大哀傷的第一樂章，緊接著是炫技、惡魔般的諧謔曲，然後是狂野興奮、宛如策馬奔騰的終曲，有樂評人指出此樂章就像描繪一場足球比賽。

儘管第六交響曲終曲開始時的轉折或會令人不安，但其巨大的、無拘無束地釋放的能量，在演出中卻能說服持懷疑態度的觀眾。蕭斯達高維契表示第六交響曲想傳達「春天的氣息、喜樂和青春」，假如我們記得俄羅斯的春天充滿著大自然的力量和戲劇性，而且它緊隨著漫長、黑暗和荒涼的冬季，那麼我們就能領略到全曲背後可能的意味。

When Shostakovich composed his Sixth Symphony in 1939, much was anticipated. Shostakovich himself fanned the flames by announcing that the Sixth Symphony was to be dedicated to the memory of the revolutionary hero, Lenin. But when the Sixth appeared, it turned out to be startlingly different from anything anyone expected. A huge, elegiac first movement was followed by a brilliant, demonic scherzo, and then a wild, exhilarating, gallop-like finale, compared by one critic to a depiction of a football match.

Although the sudden change at the start of the Sixth Symphony's finale can be initially disconcerting, there is something about its tremendous, uninhibited release of energy that in performance can convince even already sceptical listeners. Shostakovich said that he wanted to convey "moods of spring, joy, youth". If one remembers that Spring in Russia can be elemental and dramatic, and that it follows a long, dark and desolate Winter period, there you have a possible programme for the Sixth Symphony as a whole.

莫扎特《唐喬望尼》序曲 MOZART *Don Giovanni Overture*

莫扎特受布拉格國家歌劇院委約他寫作一齣新歌劇，當莫扎特返回維也納時，他聯絡了作詞人達龐迪，兩人計劃以情聖唐喬望尼的故事作為布拉格新歌劇的主題。《唐喬望尼》的面世，經歷了不少波折，而序曲更是於演出當日清晨才完成。序曲的開首兩個和弦莊嚴優雅，取自石像來找受驚的唐喬望尼一起進餐的片段；隨後的快板以大調寫成，活潑熱鬧，無論情緒和色彩都變化多端，將唐喬望尼的個性刻劃得活靈活現。

The Prague National Theatre commissioned Mozart for a new opera. He contacted librettist Lorenzo da Ponte, and together they planned the new opera for Prague, based on the story of Don Giovanni. The finishing touches included composing the Overture, which, according to his wife, was done in the early hours of the performance day. The Overture was completed by seven in the morning. It opens with music, including two massive, solemn chords, drawn from the scene where a statue arrives to dine with the understandably terrified Don Giovanni. The ensuing Allegro, in a major key, portrays in its bustling character, frequent changes of mood and colour, the character of Don Giovanni.

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