

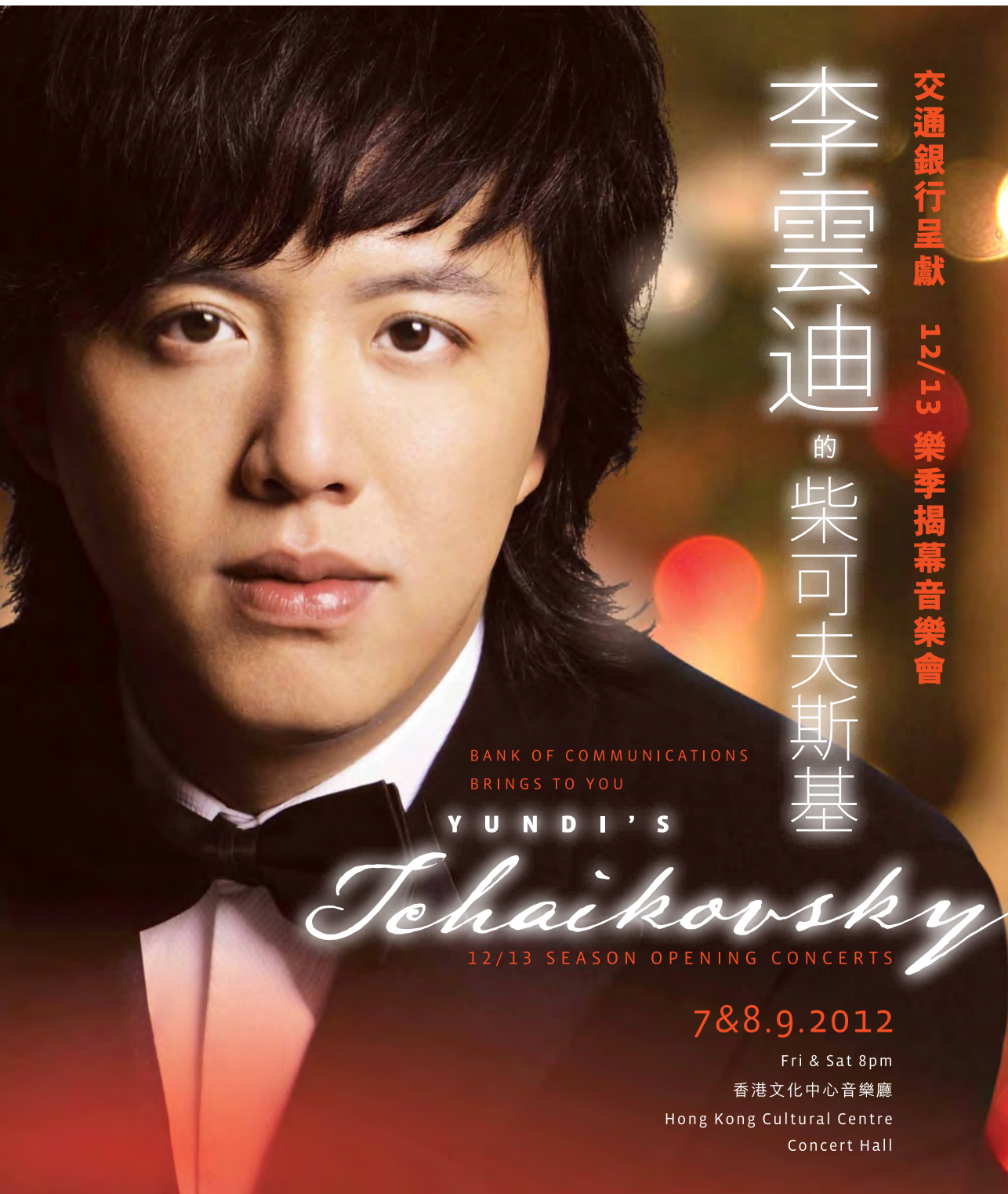


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音樂總監 MUSIC DIRECTOR

梵志登

J A A P
VAN ZWEDEN



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民政事務局常任秘書長獻辭 Message from the Permanent Secretary for Home Affairs

今晚是香港管弦樂團2012/13樂季的揭幕音樂會。在俄國客席指揮辛奈斯基的領導下，港樂將聯同國際著名鋼琴家李雲迪，為香港市民的音樂生活揭開精彩新一頁。

踏入第三十九個樂季，港樂獲大師級指揮家梵志登出任音樂總監。作為當今國際古典樂壇炙手可熱的巨擘，他必定能為港樂創出一番新氣象。我深信在他的領導下，港樂勢必再攀高峰，與亞洲以至國際頂尖樂團並駕齊驅，令香港市民引以為傲。

謹祝香港管弦樂團新樂季演出成功，並希望大家盡情欣賞今晚美妙的音樂。

TONIGHT'S CONCERT marks the opening of the Hong Kong Philharmonic Orchestra's 2012/13 season. Under the baton of Russian guest conductor Vassily Sinaisky and featuring the world-renowned pianist Yundi, this gala concert turns an exciting new chapter in the musical life of our city.

The 39th Season of the Orchestra also welcomes the long anticipated arrival of its new Music Director, Maestro Jaap van Zweden, who is an eminent conductor with an impressive international pedigree. I believe he will not only thrill and excite all who hear his music-making, but will also continue to raise the standards of the Orchestra, making it a cultural beacon shining out into the world. I am confident that, under his inspired direction, the HKPO will further bolster its reputation as one of Asia's and the world's finest orchestras.

I wish the HKPO a very successful season, and hope you all enjoy an evening of sumptuous music.



楊立門

Raymond Young

民政事務局
常任秘書長

PERMANENT SECRETARY
FOR HOME AFFAIRS

獻辭 Message



歡迎各位蒞臨香港管弦樂團2012/13樂季揭幕音樂會。

今季，我們很榮幸能夠邀得世界知名的梵志登為港樂掌舵。過往八年，樂團在艾度·迪華特的領導下茁壯成長，我相信梵志登定能繼迪華特的成功，與樂團再創藝術高峰。

在梵志登領導下的全新樂季，套票訂購每場售出門票數量與去年比較，錄得22%的驕人增長，成績令我們引以為傲。

我希望藉此機會感謝香港特別行政區政府、繼續支持樂團的首席贊助太古集團、各贊助商及捐款人，以及台上台下每一位為樂團服務的同事。

最後，我謹向連續第二年慷慨支持港樂揭幕音樂會的交通銀行致意。請盡情欣賞俄國指揮大師辛奈斯基和李雲迪的精彩演出。

I WELCOME all of you to the opening gala of the Hong Kong Philharmonic Orchestra's 2012/13 season.

Over the past eight years the Orchestra has grown tremendously under the great leadership of Maestro Edo de Waart. This season we are thrilled to welcome the world renowned Jaap van Zweden to succeed Maestro de Waart and to continue to scale new heights in artistic excellence with the Orchestra.

In the new era of Maestro Van Zweden, I am proud to announce that subscriptions for the 2012/13 season have recorded a remarkable increase of 22% in the number of tickets sold per concert over last season.

I would like to offer my deepest gratitude to the Government of the HKSAR, Swire, who continues to be our Principal Patron, our sponsors and donors, and to everyone who has contributed both on stage and behind the scenes to ensure our continuing success.

Last but not least, I would like to thank Bank of Communications for once again supporting our opening gala event. I wish you all enjoy the wonderful performance by Maestro Vassily Sinaisky and Yundi.

劉元生
Y. S. Liu

香港管弦協會
董事局主席

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獻辭 Message



歡迎各位蒞臨今晚由辛奈斯基指揮及李雲迪擔任鋼琴獨奏的樂季揭幕音樂會。

這是我作為香港管弦樂團音樂總監的第一個樂季，上任總監艾度·迪華特在任內把由九十位才華橫溢的樂師組成的港樂，成功打造今時今日大家所聽到的優秀樂團，我謹向他表示摯誠謝意。

今個樂季的音樂豐富多樣，套票訂購的理想成績反映大家喜愛我們精心策劃的節目，令我感到欣喜萬分。三周後，我便會在就職音樂會上和大家攜手揭開這個多姿多彩的全新樂季，並正式開展港樂音樂總監的四年任期，實踐我對香港的藝術願景。

祝大家喜歡今晚的節目，九月底見！

I TAKE GREAT PLEASURE in welcoming you to tonight's opening gala concert given by Vassily Sinaisky and Yundi.

As this is my first season as Music Director of the Hong Kong Philharmonic Orchestra, I would like to express my personal thanks to my predecessor, Edo de Waart, for the tremendous job he has done in turning this strong ensemble of 90 talented musicians into the wonderful orchestra we hear today.

I am glad to know from the successful subscriptions taken out this season that you like the vast diversity of great music we have planned for you. I will be embarking on my four-year artistic adventure in this wonderful city when I join you and the Orchestra in three weeks' time for my first official concert as Music Director.

Happy listening and see you soon.

梵志登
Jaap van Zweden

香港管弦樂團
音樂總監

MUSIC DIRECTOR
HONG KONG PHILHARMONIC ORCHESTRA

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SHOSTAKOVICH

16 蕭斯達高維契 《節日》序曲

24 SHOSTAKOVICH *Festive Overture*

SHOSTAKOVICH

18 蕭斯達高維契 第九交響曲

26 SHOSTAKOVICH *Symphony No.9*

中場休息 interval

TCHAIKOVSKY

20 柴可夫斯基 第一鋼琴協奏曲

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ARTISTS

11 辛奈斯基 指揮 / Vassily Sinaisky conductor

13 李雲迪 鋼琴 / Yundi piano

JAAP

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic Orchestra
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 Musical America's Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HKPO

Definitions of HKPO

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony under the Stars*, bringing
classical music to the community 年度大型交響演奏 —
「太古港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

林
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faan⁶

志
登

〔梵志：清淨之志，登：達到〕





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PHOTO Marco Borggreve

辛奈斯基

VASSILY SINAISKY

指揮 CONDUCTOR

辛奈斯基於1973年贏得卡拉揚國際指揮大賽金獎，隨即獲委任為拉脫維亞國家交響樂團首席指揮，任期由1976年到1987年。他隨後出任莫斯科愛樂音樂總監及首席指揮，成功帶領樂團於俄羅斯及海外演出。2010年，莫斯科波修瓦劇院宣佈委任辛奈斯基為新任總指揮及音樂總監，任內重點演出包括巡迴雅典及倫敦演出，以及指揮波修瓦首演李察·史特勞斯的《玫瑰騎士》。

作為客席指揮家，辛奈斯基曾指揮阿姆斯特丹皇家音樂廳樂團、萊比錫布商管弦樂團、漢堡北德電台交響樂團、洛杉磯愛樂和費城樂團等頂尖樂團。來季的重點節目包括：再度與倫敦愛樂合作和巡迴荷蘭的演出。辛奈斯基同時為BBC愛樂的榮休指揮和瑞典馬爾默交響樂團的榮譽指揮。他與BBC愛樂過往的重要演出包括：2006年的「蕭斯達高維契與他的音樂英雄」藝術節、前往歐洲及中國演出、以及多次於BBC逍遙音樂會亮相。而他與馬爾默交響樂團的重要演出則有：英國巡演及到訪阿姆斯特丹皇家音樂廳，以及一套四碟、備受各方好評的馬舒密特交響曲系列專輯。

此外，辛奈斯基也是荷蘭愛樂首席客席指揮，以及俄羅斯國家樂團音樂總監。辛氏亦有擔任教職，現為聖彼得堡音樂學院指揮系教授。

辛奈斯基的其他錄音包括：蕭斯達高維契、柴可夫斯基、林姆斯基-高沙可夫、蕭卓倫、格林卡、利亞多夫、舒烈卡和史曼諾夫斯基等，其中多套均由BBC愛樂演奏。

辛奈斯基秉承歌劇指揮傳統，除了與波修瓦劇院的合作外，他亦曾經指揮三藩市歌劇團、英國國家歌劇團、柏林喜歌劇團等等。

Vassily Sinaisky's international career was launched in 1973 when he won the Gold Medal at the prestigious Karajan Competition. Soon afterwards, he was appointed Chief Conductor of the Latvian National Symphony Orchestra, a post he held from 1976 to 1987. He then became Music Director and Principal Conductor of the Moscow Philharmonic, leading numerous high-profile projects with the Orchestra both in Russia and on tour. In 2010 Sinaisky was announced as the new Chief Conductor and Music Director of the Bolshoi Theatre, Moscow. Highlights in this new role included tours to Athens and London, and the Bolshoi's first ever production of Strauss' *Der Rosenkavalier*.

As a guest conductor, Sinaisky has worked with such prestigious orchestras as the Royal Concertgebouw, Leipzig Gewandhaus, NDR Symphony Hamburg, Los Angeles Philharmonic and The Philadelphia. Highlights of the upcoming seasons include a return to the London Philharmonic and on tour in the Netherlands. Sinaisky additionally holds the positions of Conductor Emeritus of the BBC Philharmonic and Honorary Conductor of the Malmö Symphony Orchestra, Sweden. Memorable projects with the BBC Philharmonic have included the "Shostakovich and his Heroes" festival in 2006, tours to Europe and China and many appearances at the BBC Proms. With the Malmö Symphony, Sinaisky has toured to the UK and to Amsterdam's Concertgebouw, and recorded an acclaimed four-disc series of the symphonies of Franz Schmidt.

Sinaisky has also held the positions of Principal Guest Conductor of the Netherlands Philharmonic and Music Director of the Russian State Orchestra. He also holds the position of Professor of Conducting at the St Petersburg Conservatoire.

His recordings include works by Shostakovich, Tchaikovsky, Rimsky-Korsakov, Shchedrin, Glinka, Liadov, Schreker and Szymanowski, many of which were recorded with the BBC Philharmonic.

Vassily Sinaisky has a distinguished pedigree as an operatic conductor. In addition to his projects at the Bolshoi Theatre, Sinaisky also conducted the San Francisco Opera, English National Opera and the Komische Oper Berlin.



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李雲迪

YUNDI

鋼琴 PIANO

生於中國重慶，有鋼琴王子美譽的**李雲迪**常被世界各大權威媒體，如《紐約時報》盛讚，其演繹優雅高貴又極富詩意，堪稱當代最浪漫的國際鋼琴大師。

2000年，李雲迪在蕭邦國際鋼琴比賽上贏得首名，成為大賽創立以來最年輕的冠軍得主和首獲此獎的中國人，亦是比賽十五年內第一位冠軍得主。2010年蕭邦誕辰二百周年，他更獲波蘭政府頒發榮譽藝術勳章，以表揚其對波蘭音樂文化的貢獻。

李雲迪是首位登上美國權威報章《華爾街日報》及有日本「時代雜誌」之稱的《AERA》封面故事的中國鋼琴家、是首位被杜莎夫人蠟像館挑選為名人蠟像的中國鋼琴家，以及首位與柏林愛樂樂團發行現場錄音的中國鋼琴家。

李雲迪先後為德國DG和倫敦EMI灌錄十一張唱片，廣受專業界和音樂愛好者好評，並且獲獎無數。今年李雲迪重新加盟DG唱片公司，剛發行的專輯收錄貝多芬三首鋼琴奏鳴曲《月光》、《悲愴》及《熱情》。

李雲迪每年都獲邀在世界各地最著名的音樂廳舉辦音樂會，從紐約卡奈基音樂廳到倫敦皇家節慶音樂廳，從維也納金色大廳到柏林愛樂音樂廳，從北京國家大劇院到日本三得利音樂廳，所到之處一票難求。李雲迪多次與世界頂級指揮家合作，其中包括：利雲、小澤征爾、杜達梅、吉格耶夫、哈丁、馬錫爾、沙爾、坦美卡諾夫等，並曾與世界著名交響樂團合作，如德國柏林愛樂、倫敦交響樂團、莫斯科交響樂團、NHK交響樂團、維也納交響樂團等。

Born in Chongqing, China, **Yundi** enjoys the title “prince of the piano” and an international career takes him to the most prestigious of music halls around the world. He is praised by the *New York Times* for his “prodigious technique, wondrous colorings, delicate passagework and steely power”, as well as his “romantic ardor, myriad colorings and bursts of hand-blurring virtuosity” in addition to being “stunningly talented”.

In 2000 Yundi won First Prize at The International Fryderyk Chopin Piano Competition in Warsaw. He was not only the youngest and first Chinese winner in the history of the prestigious competition, but also the first pianist to be awarded the first prize for 15 years. In recognition of his contribution to Polish culture, the Government of Poland presented a Gold Medal for Merit to Culture 'Gloria Artis' to Yundi in 2010, the year of Chopin's 200th anniversary.

He is the first Chinese pianist to appear on the cover of *Wall Street Journal* in America and the prestigious *AERA* magazine in Japan. He is the first Chinese pianist selected and featured in Madame Tussauds wax museum, and the first Chinese pianist to record live with the Berlin Philharmonic.

Yundi has released 11 recordings worldwide on Deutsche Grammophon in Germany and EMI in London to enthusiastic acclaim by critics and music lovers alike, and received numerous awards. Yundi returns to DG to record an album of Beethoven's *Moonlight*, *Pathétique* and *Appassionata* sonatas, which has just been released.

Yundi has performed in the most prestigious music halls around the world including sold-out concerts at the Carnegie Hall (New York), Royal Festival Hall (London), Wiener Musikverein (Vienna), the Berlin Philharmonie (Berlin), National Centre for the Performing Arts (Beijing) and Suntory Hall (Tokyo). Renowned conductors he has collaborated with include James Levine, Seiji Ozawa, Gustavo Dudamel, Valery Gergiev, Daniel Harding, Lorin Maazel, Riccardo Chailly and Yuri Temirkanov. Yundi has also collaborated with such prestigious orchestras as the Berlin Philharmonic, London Symphony, Moscow Symphony, NHK Symphony and Vienna Philharmonic.



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蕭斯達高維契

1906-1975

蕭斯達高維契最膾炙人口的作品是交響曲、協奏曲、弦樂四重奏和悲喜歌劇《莫桑斯克的馬克白夫人》，但其實他還有很多不同種類的作品，包括爵士樂合奏曲、劇樂（喜劇和諷刺劇）和大量電影配樂。在史大林時代的俄國，一個作曲家如果矢志獻身「高雅藝術」是件十分危險的事—迴避群眾，你就會被打成「人民公敵」。1940年代末，蕭斯達高維契本人就曾領教過這種官方遣責—這段日子對許多蘇聯藝術家來說特別嚴峻，好些藝術家挺不過去，幸好蕭斯達高維契到底是挺過來了，後來繼續創作，其中好些更是他一生中最優秀的作品，但他的情況一度十分危險。

史大林1953年3月逝世後，文化政策也就放寬了一點。蕭斯達高維契第十交響曲同年首演，似乎也令他重新振作，可是大大小小的風波仍未完全平息，而他此後一直都像走鋼索似的，要作出巧妙的平衡—既要滿足凡事要管的當權者，而更重要的是要維持自己的藝術人格—寫作他認為該寫、俄國人該聽的作品。

但這絕不是說他所有樂曲都是嚴肅凝重的。第十交響曲是首格調深沉、極盡諷刺之能事的傑作，但一年後的《節日》序曲卻大相逕庭。作曲家的友人利夫·利伯丁斯基說《節日》序曲是首「歡欣的精彩作品，活力四射，仿如香檳拔去了瓶塞一樣」，十分貼切。《節日》序曲的寫作緣起，幾乎與樂曲本身一樣惹人莞爾。俄國有位名不見經傳的作曲家，名叫凡斯利·涅伯辛。他雖然把一個能讓他名利雙收的委約（為1954年十月革命三十七週年紀念作曲誌慶）弄到手，但壓力卻又讓他吃不消。籌備演出新曲的日子到了，新曲仍脫稿無期。

涅伯辛走投無路，唯有向蕭斯達高維契求救。雖然限期快到，但蕭斯達高維契還是答應了。那天利夫·利伯丁斯基在蕭斯達高維契家中作客，後來憶述眼前所見：

《節日》序曲，Op.96

「然後他開始寫作，速度驚人，而且他寫輕音樂時，還能一邊談天說笑一邊寫，好像傳奇作曲家莫扎特一樣。蕭斯達高維契邊笑邊構思樂曲，還能寫出音符來呢。」

不久，涅伯辛又緊張兮兮地來找蕭斯達高維契，問他可不可以派信差來取樂譜，因為要準備分譜用來排練。蕭斯達高維契只簡單答道：「叫他來吧。」

「〔蕭斯達高維契〕坐著那裡奮筆疾書，幾個信差輪流來到，把墨跡還沒有乾的譜頁拿去—第一，第二，第三，如此類推。」

《節日》序曲的樂思在作曲家心中勢如破竹地湧出，這一點很容易在樂曲裡聽出。開端的號角曲氣勢磅礴，輕鬆地轉入風馳電逝的急板，漫不經心歡欣的曲調比比皆是，令聽眾大有吹口哨、歌唱、甚至跳舞的衝動。號角曲重現時加入額外的銅管樂器，令人振奮。無怪乎《節日》序曲能成為大受歡迎的經典作品，能在任何政治色彩的盛會中響起—若果作曲家泉下有知，也會喜出望外、會心微笑。

Stephen Johnson（中譯：鄭曉彤）

Stephen Johnson 先後於曼徹斯特北部音樂學院、利茲大學及曼徹斯特大學學習，其後定期為《獨立報》及《衛報》撰文。他經常為BBC電台第三、四及世界台廣播，及《BBC音樂雜誌》撰稿，並為BBC第三台《發現音樂》節目主持人。他的廣播紀錄節目《蕭斯達高維契：通往光明之旅》榮獲2007年SONY獎提名，2009年《佛漢威廉士：勇尋真相》更為他贏得SONY金獎。

編制：

短笛、兩支長笛、三支雙簧管、三支單簧管、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、三角鐵、小鼓、鈸、大鼓及弦樂組。

蕭斯達高維契

1906-1975

蕭斯達高維契第九交響曲寫於第二次世界大戰結束前幾星期。報章很快就報導有關第九交響曲的消息，還惹來各方熱烈揣測。蘇聯新聞通訊社塔斯社發出公佈，指新的交響曲將「慶祝我們的偉大勝利」，蕭斯達高維契一年前的說話也被多方引述：「我正在構思下一首交響曲—第九首。我不但想採用完整樂團，如果能找到合適歌詞的話，還想加上合唱團和獨唱。但無論如何，我都不想予人口實，說我想自比某人。」也許吧，但實際上他最後一句話卻令人把這首「第九」與另一首既有合唱團又有獨唱的「第九」相提並論—那就是貝多芬的《合唱》交響曲。效果可想而知：蘇俄期盼著一首慶祝國家勝利的佳作，一首能與貝多芬《快樂頌》並駕齊驅的傑作—也自然希望這首新曲會歌頌史大林，歌頌這位帶來「偉大勝利」的「領袖與導師」在戰時發揮的奇妙作用。

到頭來，萬眾期待的「蘇聯第九」的確引起轟動—但卻完全是意料之外的轟動。樂曲不但短得可以〔遠不夠半小時〕，樂團規模也不大，就連氣氛也根本不是那回事。作曲家瑪莉安·柯瓦爾的反應是「聽眾離開時覺得很不自在，彷彿被蕭斯達高維契擺了一道似的，尷尬不已—一天啊，幹出這種惡作劇的還不是年輕人呢！都已經四十歲了，還要在這種時勢！」柯瓦爾還寫道，觀眾面前的是「海頓他老人家，還有一個平平無奇的美國警察—卻又裝扮得不倫不類，像差利·卓別靈那副德性，不斷扮鬼臉和擺出古怪姿勢，在第一樂章經常出現。」柯瓦爾的評語在1948年重刊—這一年，蕭斯達高維契在作曲家聯盟第一次大會被遣責，又被迫公開懺悔，慘遭羞辱。似乎，史大林沒有忘記蕭斯達高維契第九交響曲的「音樂惡作劇」。

柯瓦爾的樂評儘管尖酸刻薄〔這毫無疑問與政治有關〕，有一樣卻所言甚是。在蕭斯達高維契第九交響曲裡，的確可感受到一點海頓〔十八世紀傑出交響曲作曲家〕精神，尤其在第一樂章。第一樂章〈快板〉既精

降E大調第九交響曲，Op.70

快板
中板
急板
廣板
小快板

諷又活躍機敏，還有好些巧妙嘲諷。看看第二主題：軍樂似的敲擊樂，引入短笛放肆的、哨子似的曲調，還有長號那滑稽浮華的二音「號角曲」—蘇聯耀武揚威，作曲家卻對此嗤之以鼻。到了再現部，浮華的長號不斷想表現自己，但總是被樂團阻撓。最後，「惡作劇」似乎要玩出火了，作曲家卻突然讓樂團奏出兩個唐突的和弦充當結尾—這種仿如「各位，先這樣吧！」的口吻，帶有一點新古典派的特色。

第二樂章〈中板〉格調深沉，但通篇以抒情為主，大多數時間也很克制—也許是作曲家是為了呼應海頓某些略帶憂鬱的慢速小調樂章吧。嘲弄的口吻在詼諧曲似的〈急板〉突然重現，俄羅斯馬戲團的影子若隱若現，但沒多久，就像洩了氣似的沉澱在〈廣板〉裡。到了〈廣板〉，滑稽可笑的面具再也不復見，事實上，這個樂章即使出現在蕭斯達高維契的史詩式交響曲裡〔就像第九交響曲之前幾首寫於戰時的交響曲〕，也不會顯得格格不入。冷酷無情、節奏參差的低音銅管樂音型，先後兩次引入獨奏巴松管的長篇高音樂段，仿似悲傷的宣敘調。但然後出現了典型的蕭斯達高維契式氣氛逆轉：正當第一、三樂章那種破壞性的幽默感快要被遺忘之際，音樂的速度變成〈小快板〉，巴松管掉到最低音區，奏出輕笑似的淘氣主題，充滿民歌氣息。樂團捕捉了這種情緒，但詼諧的氣氛卻明顯帶有神經質。最後速度加快，樂曲狂野地舞動著直奔尾聲：詼諧依舊，卻顯然不是「快樂頌」之類。

Stephen Johnson (中譯：鄭曉彤)

編制：

短笛、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、小鼓、三角鐵、鈸、大鼓、鈴鼓及弦樂組。

柴可夫斯基

1840-1893

樂團的四音下行音型、一連串驚天動地的鋼琴和弦—柴可夫斯基藉此讓第一鋼琴協奏曲達到先聲奪人的效果。除了貝多芬第五交響曲和巴赫D小調觸技曲與賦格曲外，大概沒有哪首樂曲的開端是同樣膾炙人口、被拿來開玩笑的次數同樣多、被胡亂引用的情況同樣頻繁的了。

第一鋼琴協奏曲的創作過程嘔心瀝血，柴可夫斯基自言「要在腦中把迫出樂段來……」、「在房間踱來踱去好幾小時」，才有靈感寫作。但到了1875年1月底，他對樂曲也頗滿意了，就在聖彼得堡音樂學院為尼古拉·魯賓斯坦彈奏一遍。柴可夫斯基最初屬意魯賓斯坦負責首演的鋼琴獨奏，但他後來憶述魯賓斯坦對樂曲反應欠佳：「他一言不發——一片死寂……我從琴椅上站起來，問他：『怎麼樣？』然後他就連珠炮似的……說我的協奏曲一文不值、無法演奏、又差勁又瑣碎又庸俗。僅一、兩頁有少許價值。」柴可夫斯基一怒之下在樂譜封面上劃掉了魯賓斯坦的名字，改把樂曲題獻給傑出德裔大指揮家暨鋼琴家保露。行將巡迴美國演出的保露對樂曲讚賞有加，認為它「高尚、有力、新穎」。保露1875年10月25日在美國波士頓首演協奏曲，幾天後移師紐約演出，美國觀眾反應極為熱烈，令此曲旋即成為其中一首最受歡迎的浪漫鋼琴協奏曲。

第一樂章的開端由圓號聲和震撼的鋼琴和弦構成，氣勢如虹，家傳戶曉。但這些素材隨即消聲匿跡，無影無蹤，接著的樂段根據烏克蘭民歌寫成，氣氛輕鬆得多。全樂章長達二十分鐘〔幾乎佔全曲總長度的三分之二〕，因此作曲家有充裕的時間，既能把多個主題擴充和修飾，觸及各種情緒和色彩，又能容納多個難度極高的華采樂段。

降B小調第一鋼琴協奏曲， Op.23

莊嚴而不太快的快板—有精神的快板
質樸的小行板—極急板—質樸的小行板
熱烈的快板

第二樂章先由長笛掀開序幕，迷人的主題輾轉由長笛、鋼琴及兩把大提琴奏出，中段速度加快，與前段形成對比（譜上標示「愈快愈好」），鋼琴在狂想曲式短段過後重拾柔和氣氛。

第三樂章主題以另一烏克蘭民歌為基礎，旋律仿如熱烈的舞曲，然後搖身一變，變得沉重。樂團交代了舞曲主題過後，小提琴含羞答答地引入新主題—新主題儘管初時平平無奇，但後來卻演變成全曲最宏偉壯觀、最富麗堂皇的高潮樂段。

Dr Marc Rochester（中譯：鄭曉彤）

Dr Marc Rochester 生於倫敦，於東南亞生活逾三十年。他是《留聲機》雜誌（1987年起）及《國際唱片評論》雜誌（2000年起）的評委，以及《優秀唱片指南》的作者之一。他是瑞士作曲家法蘭克·馬丁的專家，對上世紀合唱及管風琴音樂亦瞭如指掌。他曾為英語讀者撰寫過無數節目介紹、唱片曲目簡介及講稿等，自2004年開始為香港管弦樂團撰稿。

編制：

獨奏鋼琴、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、定音鼓及弦樂組。



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28&29.9.2012

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梵志登

J A A P
VAN ZWEDEN

Dmitri SHOSTAKOVICH

1906–1975

Shostakovich is best known for his symphonies, concertos and string quartets, and for his tragicomic opera *Lady Macbeth of the Mtsensk District*. But his output was rich and highly varied. There are also compositions for jazz ensembles, music for theatrical comedies and satires, and a large number of film scores. For a composer to dedicate himself to High Art was a very dangerous policy in Stalinist Russia. Shun the popular and you could end up branded an “enemy of the people”. Shostakovich himself had to endure such official condemnation in the late 1940s – a particularly bleak period for many Soviet artists. Fortunately – unlike some of his creative colleagues – he survived, and went on to compose some of his greatest works in the remaining of his life; but for a while his position was frighteningly precarious.

The death of Stalin in March 1953, brought a degree of cultural relaxation, and the première of Shostakovich’s Tenth Symphony that same year went some way towards rehabilitating the composer. But there was still controversy in some quarters, and for the rest of his life Shostakovich had to perform a delicate tightrope walk, balancing the need to placate the watchful authorities with a still greater need to maintain his artistic integrity – to compose the kind of music he knew he had to write, and which he felt the Russian people needed to hear.

But that certainly didn’t mean that everything had to be profoundly serious. The *Festive Overture*, composed the year after the Tenth Symphony, is a very different matter from that dark, and ultimately blisteringly ironic masterpiece. The composer’s friend Lev Lebedinsky aptly describes it as a “brilliant effervescent work, with its vivacious energy spilling over like uncorked champagne”. The story of how the *Festive Overture* came into being is almost as delightful as the music itself. A very minor Russian composer by name Vasili Nebolsin had landed a prestigious and lucrative commission: to write a celebratory work for the thirty-seventh anniversary of the October Revolution in 1954. Unfortunately Nebolsin’s nerves got the better of him, and when the time came to prepare the new work, he had nowhere near finished the score.

In desperation Nebolsin appealed to Shostakovich for help. Even though the deadline was terrifyingly close, Shostakovich agreed. Lev Lebedinsky was at the composer’s flat at the time, and he recalled what followed:

Festive Overture, Op.96

"Then he started composing. The speed at which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down."

Soon there was another frantic call from Nebolsin: could he send a courier to pick up the music? Parts needed to be copied for the rehearsals. Shostakovich replied, simply, "Send him."

"[Shostakovich] sat there scribbling away and the couriers came in turn to take away the pages while the ink was still wet – first one, then a second, a third, and so on."

The idea of the *Festive Overture* occurring to Shostakovich in a single, exuberant burst is very easy to square with the music itself. The portentous opening fanfares yield effortlessly to the racing *Presto* that follows, full of the kind of joyous, insouciant tunes that invite the listener to whistle, sing or even dance along. At the end the fanfares return, now thrillingly enhanced by the addition of ten extra brass. No wonder the *Festive Overture* has become such a popular classic, performed at grand occasions of just about every political hue – a fact that would have gratified and amused its composer.

Stephen Johnson

Stephen Johnson studied at the Northern School of Music, Manchester, Leeds University, then at Manchester University. Since then he has written regularly for *The Independent* and *The Guardian*. He has also broadcast frequently for BBC Radio 3, 4 and World Service. He presents Radio 3's *Discovering Music* and is a regular contributor to the *BBC Music Magazine*. His radio documentary, *Shostakovich: Journey into Light*, was nominated for a Sony Award in 2007. And in 2009 his radio documentary *Vaughan Williams: Valiant for Truth*, won a Sony Gold Award.

INSTRUMENTATION:

piccolo, two flutes, three oboes, three clarinets, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, triangle, snare drum, cymbals, bass drum, and strings.

Dmitri SHOSTAKOVICH

1906–1975

Dmitri Shostakovich composed his Ninth Symphony during the final weeks of the Second World War. Reports that he was working on it soon appeared in the papers, along with a fair amount of eager speculation. A bulletin from the Soviet news agency TASS announced that the new symphony would be “devoted to the Celebration of our Great Victory”. A remark Shostakovich had made the previous year was widely quoted: “I am thinking of my next symphony, the Ninth. I would like to employ not only a full orchestra but a choir and soloists, if I can find a suitable text; in any case I don’t want to be accused of drawing presumptuous analogies.” Maybe not, but that last comment effectively invited comparison with another Ninth Symphony with choir and soloists: Beethoven’s *Choral*. The effect was predictable: Soviet Russia prepared itself for a masterpiece of national self-celebration: a musical *Ode to Joy* to put beside Beethoven’s, with – naturally – an acknowledgement of the inspired role played in the Great Victory by the ‘Leader and Teacher’ himself, Joseph Stalin.

In the event, the looked for ‘Soviet Ninth’ turned out to a bombshell – but of a completely unexpected kind. Not only was it surprisingly short (well under half an hour) and scored for a modest orchestra; its whole character seemed staggeringly misjudged. This was the reaction of the composer Marian Koval: “the listeners parted, feeling very uncomfortable, as if embarrassed by the musical mischief Shostakovich had committed and displayed – committed, alas, not by a youth but by a forty-year-old man, and at a time like that!” The audience, Koval wrote, was presented with “Old man Haydn and a regular American sergeant unsuccessfully made up to look like Charlie Chaplin, with every possible grimace and whimsical gesture galloped through the symphony’s first movement.” Koval’s remarks were republished in 1948, the year Shostakovich was denounced at the First Congress of the Union of Composers and forced to make a humiliating public statement of repentance. Stalin, it seems, had not forgotten that act of ‘musical mischief’.

Poisonous though Koval’s review was – and no doubt partly politically motivated, in one point he was right. Something of the spirit of the great 18th century symphonist Haydn can be felt in Shostakovich’s Ninth Symphony, and especially in the first movement. The opening **Allegro** is lean, athletic, quick-witted music with some wonderful deflating humour. Take the second theme, a cheekily whistling

Symphony No.9 in E flat major, Op.70

Allegro
Moderato
Presto
Largo
Allegretto

piccolo tune introduced by martial percussion and a ludicrously pompous two-note 'fanfare' on trombone: Shostakovich thumbs his nose at Soviet pomp? In the recapitulation, the pompous trombone keeps trying to assert itself, but each time it is thwarted by the rest of the orchestra. Near the end of the movement the 'mischief' threatens to turn ugly, but Shostakovich suddenly drops the curtain with two brusque full-orchestral chords – a kind of neo-classical "that's all, folks!"

The next movement, **Moderato**, is dark-hued, but prevailingly lyrical and mostly restrained – Shostakovich's response, perhaps, to some of Haydn's gently melancholic minor-key slow movements. Mocking humour then breaks out again in the Scherzo-like **Presto**, with shades of the Russian circus. But this runs out of steam and subsides into the **Largo**. At this point the comic mask drops; in fact if this movement turned up in one of the epic wartime symphonies that preceded the Ninth it wouldn't sound out of place. Grim, rhythmically jagged bass brass figures twice introduce long, plaintive recitative-like solos for high bassoon. But then comes a typical Shostakovich reversal: just when the subversive humour of the first and third movements seems forgotten, the tempo changes to **Allegretto**, and the bassoon drops to its lowest register for a sly, chuckling folk-like theme. The rest of the orchestra catches the mood, but now the comedy has an unmistakable nervous edge. At the end the tempo quickens and the symphony dances wildly to its conclusion: still comic, but an 'Ode to Joy' it clearly isn't.

Stephen Johnson

INSTRUMENTATION:

piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, snare drum, triangle, cymbals, bass drum, tambourine, and strings.

Pyotr Il'yich **TCHAIKOVSKY**

1840–1893

With the possible exceptions of Beethoven's Fifth Symphony and Bach's Toccata and Fugue in D minor, the opening of no other musical work has become so familiar, so parodied and so frequently used out of context as the pattern of four descending notes from the orchestra followed by a succession of crashing piano chords with which Tchaikovsky's First Piano Concerto so memorably grabs the listener's attention.

Tchaikovsky had laboured long and hard over the work – as he wrote at the time he had to “hammer passages...out of my brain” and “walk up and down the room for hours” before ideas came – but towards the end of January 1875 he felt happy enough with the result that he played it through privately to Nikolai Rubinstein to whom he had dedicated the Concerto in the expectation that he would be the soloist at the work's première. As Tchaikovsky later reported, Rubinstein's reaction was not good. “Not one word was said – absolute silence... I got up from the piano. ‘Well?’ I said. Then a torrent burst from Rubinstein... My concerto was worthless and unplayable... bad, trivial, vulgar. Only one or two pages had any value.” In anger, Tchaikovsky crossed Rubinstein's name off the title page and re-dedicated the work to the great German conductor and pianist Hans von Bülow who was shortly to embark on a concert tour of the USA. Von Bülow had no reservations about the work, describing it as “lofty, strong, and original”, and when he premièred the Concerto in Boston on 25th October 1875 and repeated it a few days later in New York, it received rousing ovations from the American audiences. It was quick to establish itself as one of the most popular of all romantic piano concertos.

The powerful opening of the **first movement** with its famous horn call and sledge-hammer chords from the piano lays something of a false trail, since this material never again appears in the Concerto. It gives way to rather lighter and considerably more nimble music based on a folk melody from the Ukraine and, at over 20 minutes (almost two-thirds of the Concerto's overall length), the movement unfolds expansively, passes through the whole gamut of emotions, moods and colours and includes several truly virtuoso cadenzas for the soloist.

Piano Concerto No.1 in B flat minor, Op.23

Allegro non troppo e molto maestoso –
Allegro con spirito
Andantino semplice – Prestissimo –
Andantino semplice
Allegro con fuoco

The **second movement** is introduced by a charming flute theme which is quickly taken over by the piano which, in turn, passes it on to a pair of cellos. The central section provides a contrast in speed (it is marked “as fast as possible”) but a short rhapsodic passage for the piano brings the movement back to the gentle mood of the opening.

Another Ukrainian folk song provides the material for the fiery dance-like theme with which the **third movement** opens. This turns into a stamping dance from the orchestra before the violins tentatively introduce a theme which, innocuous as it might seem at first, is going to produce the grandiose, glittering climax to the Concerto.

Dr Marc Rochester

Born in London but resident in South East Asia for the past 30 years, **Dr Marc Rochester** has been on the reviewing panel of *Gramophone* magazine since 1987 and International Record Review since 2000, and is one of the co-authors of the annual *Good CD Guide*. He is an authority on the music of the Swiss composer Frank Martin as well as on the choral and organ music of the last century. He writes concert programme notes, CD liner notes and broadcast scripts extensively across the English-speaking world, and has been writing for the Hong Kong Philharmonic since 2004.

INSTRUMENTATION:

solo piano, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

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