

JAAP JAN VOGLER PLAYS ELGAR

艾爾加
霍格勒的
梵志登的



梵志登 指揮
Jaap van Zweden
CONDUCTOR
© Cheung Chi Wai

2&3 DEC 2022

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



霍格勒 大提琴
Jan Vogler
CELLO
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P. 3 布烈頓 BENJAMIN BRITTEN 16'

《彼得·格林姆斯》：四首海之間奏曲
Peter Grimes: Four Sea Interludes

黎明	Dawn
週日的早晨	Sunday Morning
月光	Moonlight
風暴	Storm

P. 6 艾爾加 EDWARD ELGAR 30'

大提琴協奏曲
Cello Concerto

慢板；中板	Adagio; Moderato
緩板；甚快板	Lento; Allegro molto
慢板	Adagio
快板；中板；快板，但不太快	Allegro; Moderato; Allegro, ma non troppo

中場休息 INTERMISSION

P. 10 蕭斯達高維契 DMITRI SHOSTAKOVICH 27'

第九交響曲
Symphony no. 9

快板	Allegro
中板	Moderato
急板	Presto
廣板	Largo
小快板	Allegretto

P. 14 梵志登 指揮 Jaap van Zweden Conductor

P. 16 霍格勒 大提琴 Jan Vogler Cello

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。

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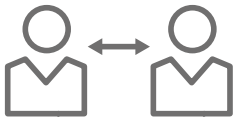
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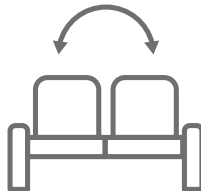
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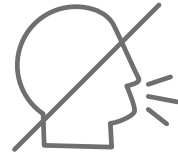
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1913-1976

布烈頓

BENJAMIN BRITTEN

《彼得·格林姆斯》：四首海之間奏曲

Four Sea Interludes from *Peter Grimes*

黎明
週日的早晨
月光
風暴

Dawn
Sunday Morning
Moonlight
Storm

作曲家

布烈頓是20世紀英國音樂界最令人讚嘆的神童：童年時代開始作曲，十多歲時寫出的歌曲/室樂作品都令人由衷佩服。他20多歲時更在很短時間內成了國際樂壇新星，但卻要多花點時間才找到自己真正的專長——聲樂作品，包括合唱曲、歌曲，尤其歌劇——其中歌劇《彼得·格林姆斯》不但是齣傑作，更是他自己的突破。《彼得·格林姆斯》1945年首演時，無論在英國還是外國都大獲好評，之後他一連串佳作相繼問世，在《威尼斯之死》（1973）到達顛峰。從壯麗的《戰爭安魂曲》（1961）與專為兒童而寫的作品可見，布烈頓的社會責任感十分強烈；但私底下卻因為自己是同性戀者而深受困擾：他的性取向（尤其與男高音彼得·皮亞斯的關係）當時被視為「異常」，而且也經常因此被起訴，控以嚴重罪行。時至今日，很多人卻認為他是20世紀最重要的英國作曲家。

背景

布烈頓計劃寫作歌劇《彼得·格林姆斯》的時候仍身在美國。劇情乃18世紀作家克雷布一首詩作改編，講述漁夫彼得·格林姆斯的遭遇。原作糅合了兩項布烈頓很重視的元素：第一，他對英格蘭東部海岸的

THE COMPOSER

Benjamin Britten was the most extraordinary prodigy in 20th century British music. He began composing in childhood, and by early teens he was already producing impressive songs and chamber works. His rise to international stardom in his twenties was rapid, but it took him a little longer to realise that his true *metier* was for vocal music: choral pieces, songs, and above all opera. His breakthrough masterpiece was the opera *Peter Grimes*, whose premiere in 1945 was a sensational success both at home and abroad. A string of great works followed, culminating in *Death in Venice* (1973). Britten had a strong sense of social duty, reflected in his magnificent *War Requiem* (1961) and his work for children. But privately he struggled with being homosexual at a time when his orientation, and especially his relationship with the tenor Peter Pears, was labelled “deviant” and often prosecuted severely. He is now regarded by many as the most important British composer of the 20th century.

THE BACKGROUND

Britten was still living in the US when he began to plan an opera based on the story of fisherman Peter Grimes, presented in a poem by the 18th century writer George Crabbe. The poem brought together two vitally important elements for Britten: firstly, his love of the wild, atmospheric coastlands in the East of

熱愛——那裡荒涼蒼茫，但卻是他出生和成長的地方；第二，他認為自己是「異類」、甚至可能變成社會棄兒的憂慮——主人翁格林姆斯也惹上了麻煩，不但受周遭的人壓迫，最後更被他們迫死。不過《彼得·格林姆斯》同時也是很「英格蘭」的歌劇：布烈頓將大海描繪得栩栩如生，十分精彩，而且美不勝收，令當時（乃至現在）的英國人十分受落——畢竟他們的國家是個島國，海軍也歷史悠久。《彼得·格林姆斯》首演後不久，布烈頓就選取了其中四首間奏曲，像四樂章的交響詩一樣，刻劃海洋千變萬化的情緒，也非常受歡迎。

音樂

〈黎明〉刻劃薩福克沿岸的廣闊空間，陰沉的海面上，冷冷的灰色光線漸漸顯露。高音區的小提琴和長笛線條，與恍如碎浪的漣漪似的音型，以及深沉陰森的銅管樂和聲交替出現——海面也許很平靜，但潛藏的威力實在驚人。〈週日的早晨〉則明亮得多，圓號模仿教堂的鐘聲，無論地面海面，到處都迴盪著鐘聲，但樂曲結尾卻模稜兩可，令人十分不安。〈月光〉詭異而優美，但樂曲達到高潮時，大家會再次感受到大海令人驚嘆的破壞力。這種破壞力終於在可怕的〈風暴〉裡爆發出來——只有呼嘯狂風與裂岸驚濤。樂曲中段有緊張但靜止的時刻，呼應劇中格林姆斯夢見可以讓他平靜下來的理想港口；但風暴再次襲來，衝向橫蠻強勁的結束。

England, where he'd been born and brought up and secondly, his sense of being "different" and potentially a social outcast – the troubled Grimes is persecuted by his local community and eventually hounded to death. Yet at the same time it is a very "English" opera, and Britten's vivid, brilliant and intensely beautiful depictions of the sea spoke, and still speaks powerfully to a people of an island nation with a long naval history. Soon after the premiere of *Peter Grimes*, Britten extracted four of the opera's interludes, depicting the sea in a rich variety of moods, and as a kind of four-movement tone poem it has become enormously popular.

THE MUSIC

“Dawn” depicts the wide spaces of the Suffolk coastline as cold grey light begins to break over a sullen sea. High violin and flute lines alternate with rippling figures suggesting breaking waves and deep, brooding brass harmonies – the sea may be quiet, but its potential energy is awe-inspiring. “Sunday Morning” is much brighter, with horns brilliantly evoking the sound of church bells echoing across land and sea, yet the ending is ambiguous, uneasy. “Moonlight” is eerily beautiful, but as it builds to its climax, we again sense the sea’s awesome destructive power. That power finally erupts in the terrific “Storm”, all tearing, howling winds and crashing waves. A moment of edgy stillness at its heart echoes the moment in the opera where Grimes dreams of an ideal harbour in which he might find peace, but the storm breaks out again, surging to a brutally emphatic close.

編制 INSTRUMENTATION

兩支長笛（其二兼短笛）、兩支雙簧管、兩支單簧管（其一兼降E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、豎琴及弦樂組。

Two flutes (two doubling piccolo), two oboes, two clarinets (one doubling E flat clarinet), two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp and strings.

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IN HARMONY

1857-1934

艾爾加

EDWARD ELGAR

E小調大提琴協奏曲，op. 85

Cello Concerto in E minor, op. 85

慢板；中板

緩板；甚快板

慢板

快板；中板；快板，但不太快

Adagio; Moderato

Lento; Allegro molto

Adagio

Allegro; Moderato; Allegro, ma non troppo

作曲家

好些常用的艾爾加照片，會令人覺得他是個自信又富裕的英國紳士。這種形象與他那歷久不衰的進行曲《威儀堂堂》第一進行曲十分配合。時至今日，每次英國逍遙音樂節的閉幕音樂會上，這個自信滿滿的曲調仍會配上〈希望與榮耀之地〉歌詞來歌唱。不過，作曲家在其他作品卻流露出更複雜的個性：溫柔憂鬱的抒情詩人，感情脆弱，飽受煩心的幻覺纏繞，心底又充滿未滿足的渴求。事實上，從來沒甚麼人看好艾爾加：他家境較差，而且是天主教徒（但英國是明確信奉新教）；雖然自學成材，但這件本來可以令他引以自豪的事，卻倒過來令他經常自覺低人一等。可是1899年他的《謎語變奏曲》一鳴驚人，再加上1908年「第一交響曲」問世之後蜚聲國際，就此奠定了他英國頂尖作曲家的地位。一戰時，艾爾加所熟悉的「愛德華時代英國」開始瓦解，對他來說是個嚴重打擊；一直對他支持有加的太太愛麗絲1920年與世長辭，此後孑然一身的他就鮮有新作問世，直到生命最後幾年才動筆寫作「第三交響曲」——但直到他1934年與世長辭，樂曲還是沒能完成。

THE COMPOSER

The familiar photographs of Edward Elgar give the impression of a confident, prosperous English gentleman. Such an image sits securely beside the enduringly popular March *Pomp and Circumstance* no. 1, its confident central tune still sung at every Last Night of the Proms to the words “Land of Hope and Glory”. But other works reveal a much more complex personality: a tender, melancholic lyricist, emotionally fragile, haunted by troubling visions and unfulfilled longing. In fact Elgar was an outsider, born to relatively poor parents, a Roman Catholic in a decidedly Protestant country, he was largely self-taught, which could give him pride, but which more often enhanced his sense of social “inferiority”. Nevertheless he scored a colossal breakthrough with the premiere of his *Enigma Variations* in 1899, and the appearance of his First Symphony in 1908 confirmed his reputation internationally as Britain’s leading composer. However, the dissolution of the Edwardian England he knew so well in the First World War was a severe blow, and the death of his heroically supportive wife Alice in 1920 left him bereft, and very little music appeared afterwards, until his very last years, when he began work on a Third Symphony. However this was left incomplete at his death in 1934.

背景

大提琴協奏曲 (1918-1919) 是他最後一首完整的大型作品。愛麗絲過去一直像母親一樣支持他、鼓勵他，所以翌年愛麗絲與世長辭之後，艾爾加往後十年大部分時間都處於創作低潮。雖然寫作大提琴協奏曲時愛麗絲尚在人世，但樂曲始終瀰漫著一片哀悼似的悲傷情緒。從許多方面看，大提琴協奏曲流露的心境，更接近作曲家1918至1919年寫作的三首室樂作品（小提琴奏鳴曲、弦樂四重奏和鋼琴五重奏），反而與他以往的管弦樂傑作不太相似。大提琴協奏曲與上述三首室樂曲一樣，都瀰漫著一種喪失了甚麼、或快要喪失甚麼的情緒。那麼，艾爾加是否直覺自己創作生涯快要走到盡頭呢？同時，艾爾加與很多同輩作曲家一樣，開始發現一戰這場災難已經摧毀了他熟悉的事物——也就是愛德華時代「愉快自信的早晨」：那年頭他看見自己名揚四海，看見自己最優秀的作品多數能正式演出。悲傷——這可比苦樂參半的懷舊之情更痛苦——一直纏繞著大提琴協奏曲；到了終樂章末段，悲傷終於在華采樂段似的慢段落傾瀉而出。

音樂

雖然如此，艾爾加「大提琴協奏曲」也不光是沒法緩解的哀歌而已。四個樂章包含千變萬化的情緒與色彩。獨奏大提琴寫得尤其優美，將大提琴的特質發揮得淋漓盡致，既能靈活舞動，又能展現了溫暖如歌的音色，令人印象深刻，以至日後穩穩當當地成了世界各地大提琴家的至愛。**第一樂章**開端的大提琴寫法十分出色：三個豐滿渾厚的和弦過後，是傷心的宣敘調；結束時大提琴在最低弦線上奏出清脆響亮的極強

THE BACKGROUND

The Cello Concerto (1918-19) was the last major work Elgar finished. The following year Alice Elgar died, and without her quasi-maternal support and encouragement, Elgar fell into creative decline for the best part of a decade. Although Alice was still alive at the time the Cello Concerto was written, the work has a poignantly elegiac quality. In many ways it is closer to the spirit of the three chamber works Elgar also wrote during 1918-19 – the Violin Sonata, String Quartet and Piano Quintet – than to any of Elgar's previous orchestral masterworks. Like them, the Cello Concerto seems to be haunted by a sense of something either lost or about to be lost. Could it be that Elgar had intuited that his own creative end was near? At the same time, like many of his contemporaries Elgar had come to realise that the catastrophe of the First World War had destroyed what he had called the “glad confident morning” of the Edwardian era – the age which had seen his rise to international fame and the production of most of his finest works. A feeling of grief – of a pain greater than bittersweet nostalgia – haunts the Cello Concerto, and it finally pours out in the cadenza-like slow section near the end of the finale.

THE MUSIC

Yet for all this, Elgar's Cello Concerto is not simply an unrelieved lament. The four movements contain a wonderfully wide range of moods and colours. The solo cello part in particular is beautifully conceived for the instrument, bringing out its dancing agility and warm singing tone so effectively that it has become a firm favourite with cellists the world over. The opening of the **first movement** is glorious cello writing: three sonorous full chords followed by a poignant recitative,

音。〈中板〉是樂章的主體，中提琴率先奏出無伴奏的主題，傷感、蜿蜒。輕快的第二主題帶來一點溫暖，〈中板〉重要主題重現，像之前一樣逐步推進至齊奏的高潮，大提琴再將音樂帶到憂鬱的小調調性作結。

可是這也算不得結束：大提琴以撥奏奏出全曲開端的三個和弦：有一會兒的確像個悲傷孤單的終結，但其實那才是新開始。幾個猶疑不決的破碎樂句過後，大提琴像參加賽跑的格力犬一樣，突然一躍而起，越過起跑門似的。沒多久，這首〈諧謔曲〉也彷彿重拾年輕艾爾加愉快自信的面貌。

慢速的**第三樂章**是溫柔優雅的詠嘆調，仍由大提琴與樂團合奏——不過這時樂團規模有所縮減。音樂時而抒情流動、時而看來喘不過氣。大提琴唱著唱著，最終在樂句中途停下，**終樂章**隨即開始——活潑、威武、低沉沙啞。寫作《威儀堂堂》進行曲那位艾爾加，現在可以再度昂首闊步了嗎？但陰影仍無處不在。大提琴帶領下，音樂一點一點沉寂下去，變成速度較慢、但悲痛之情傾瀉而出的段落，到頭來竟回憶起慢樂章，低徊柔弱。最後，全曲開端的三個和弦再現，威武樂段重臨——雖然時間不長，卻清清楚楚在小調調性裡，為樂曲畫上堅忍果敢的句號。

ending in a ringing fortissimo on the cello's bottom string. Violas then begin the Moderato main movement with a wistful, wandering theme, unaccompanied. A lilting second theme brings warmer visions, then the main *Moderato* theme returns, building as before to a full-orchestra climax, before the cello leads the music to a sombre minor-key close.

Except it isn't quite a close: the cello strums the three chords from the opening of the concerto, *pizzicato*: for a moment or two this does seem like a desolate ending, but it is in fact a new beginning. After a few hesitant, broken phrases, the cello suddenly springs out of the starting gate like a racing greyhound. Before long this agile, playful **Scherzo** seems to recapture at least something of the younger Elgar's glad confidence.

The slow **third movement** is an exquisitely tender aria for cello and reduced orchestra, sometimes lyrically flowing, sometimes seeming to catch its breath. Eventually the cello's singing seems to halt in mid phrase, and then the **finale** begins, brisk, gruff and martial. Has the Elgar of the *Pomp and Circumstance* marches found his marching stride again? But shadows flicker across the music, and in time the music subsides into a slower, heart-rending outpouring, led by the cello, culminating in a hushed, achingly tender reminiscence of the slow movement. At last the three chords from the concerto's opening return, and the martial music resumes, but only briefly, bringing the concerto to a stoically resolute, firmly minor-key ending.

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、兩支長號、低音長號、大號、定音鼓及弦樂組。

Two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, tuba, timpani and strings.

JAAP SHOSTAKOVICH 5

梵志登
蕭五

Simon YIP Sai-man
A Wise Man (World Premiere)

Commissioned by the Hong Kong
Philharmonic Orchestra under
The Robert H. N. Ho Family Foundation
Hong Kong Composers Scheme

PROKOFIEV

Violin Concerto no. 1

SHOSTAKOVICH

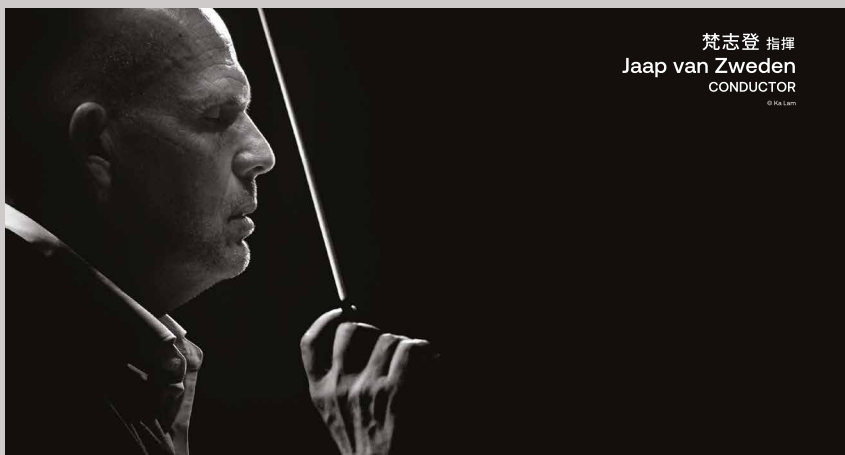
Symphony no. 5

葉世民 《賢者》(世界首演)

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

浦羅哥菲夫 第一小提琴協奏曲

蕭斯達高維契 第五交響曲



梵志登 指揮
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1906-1975

蕭斯達高維契

DMITRI SHOSTAKOVICH

降E大調第九交響曲，op. 70

Symphony no. 9 in E flat, op. 70

快板
中板
急板
廣板
小快板

Allegro
Moderato
Presto
Largo
Allegretto

作曲家

蕭斯達高維契事業像過山車一樣，大起大落的程度在音樂史裡可謂絕無僅有。他19歲時獲譽為樂壇奇才，「第一交響曲」在彼得格勒（現稱聖彼得堡）首演後獲譽為「紅色貝多芬」，但1936年卻突然被蘇聯報章《真理報》譴責；「第五交響曲」（1937）標誌著他昂然重返得寵作曲家行列，二戰時的《列寧格勒》交響曲（第七）更將他提升到國際英雄的地位；可是1948年卻遭受新一輪譴責，有段時間蕭斯達高維契更將他最重要的作品都藏起來，直到1953年史大林逝世後一段日子才讓作品曝光。他晚年的事業較穩定，官方也頻頻授予他種種殊榮，可是這時的作品許多都很陰沉，而且多有反省之意。不過就像他從前最優秀的作品一樣，這些作品也依然受樂迷歡迎；論受歡迎程度，能與蕭斯達高維契匹敵的20世紀作曲家寥寥可數。

背景

蕭斯達高維契「第九交響曲」寫於二戰結束前幾星期。報章不久就透露他正在寫作新交響曲；蘇聯新聞通訊社塔斯社更宣布，新的交響曲「專為慶祝我們的偉大勝利」而寫；蕭斯達高維契也現身說法，說

THE COMPOSER

Dmitri Shostakovich had one of the most vertiginous, roller-coaster careers in music history. Hailed as a prodigy at 19, when his First Symphony was premiered in Petrograd (now St Petersburg), he was hailed as the “Red Beethoven”, then suddenly condemned in the Soviet newspaper *Pravda* (Truth) in 1936. His Fifth Symphony (1937) marked a triumphant return to favour, and the huge success of his wartime *Leningrad* Symphony (no. 7) elevated him to the status of international hero. But more condemnation was to come in 1948, and for a while Shostakovich hid his most important works, only allowing them out in public well after the death of Joseph Stalin in 1953. His later career was more secure, and official honours were plentifully bestowed, but the works of his last years are often darkly introspective. And yet these – like the finest of his earlier achievements – continue to enjoy a popularity few other 20th century composers can match.

THE BACKGROUND

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. The Soviet news agency TASS announced that the new symphony would be “devoted to the Celebration of our Great Victory”, and Shostakovich himself appeared to say that it would be monumental, featuring a chorus.

樂曲會是煌煌巨作，還會用上合唱。蘇聯當局於是期望那是一首慶祝國家勝利的傑作：一首能與貝多芬〈歡樂頌〉相提並論的鉅著——也自然希望這首新曲會歌頌史大林，歌頌這位「領袖與導師」在「偉大勝利」中的功勞。

到頭來，萬眾期待的「蘇聯第九」竟然令大家非常驚訝——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。據作曲家高法爾觀察：「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——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！」高法爾還寫道，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——想扮差利卓別靈卻又扮得不倫不類，扮盡所有鬼臉、擺盡古怪姿勢，老是在第一樂章跑來跑去。」高法爾的評語在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譴責，還被迫公開懺悔，慘遭羞辱。看來，史大林沒有忘記蕭斯達高維契「第九」的「音樂惡作劇」。

音樂

高法爾的樂評儘管真能傷害蕭斯達高維契，有一樣卻所言甚是。在蕭斯達高維契「第九」裡，海頓這位18世紀傑出交響曲作曲家的神髓——活潑有趣，頑皮淘氣——的確可感受到一點，尤其在第一樂章。**第一樂章**〈快板〉既精煉又活躍風趣，還有好些巧妙的嘲諷。再看看第二主題：軍樂似的敲擊樂，引入短笛哨子似的放肆曲調，還有長號那滑稽浮誇的二音「號角曲」——蘇聯在耀武揚威，作曲家是否對此嗤之以鼻？到了再現部，長號不斷想顯示自

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 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 be a complete surprise, and not a welcome one. Not only was it surprisingly short (well under half an hour) and scored for a modest orchestra; its whole character seemed staggeringly inappropriate. The composer Marian Koval observed that “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”.

THE MUSIC

Damaging though Koval’s review was, on one point he was right. Something of the playful, mischievous spirit of the great 18th century symphonist Josoph 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 piccolo tune

己尊貴，但樂團卻總是樂得阻撓。最後，「惡作劇」看似要玩出火了，作曲家卻突然讓樂團奏出兩個唐突的和弦充當結尾——這種恍如「各位，先這樣吧！」的口吻，好像賓尼兔卡通常用完場方式一樣——只是變成了新古典派版本。

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也若隱若現；只是沒多久，就像洩了氣似的沉澱在〈廣板〉裡。到了〈廣板〉，就連表面的滑稽可笑也不復見；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」之前兩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。但之後出現了典型的蕭斯達高維契式氣氛逆轉：正當大家快要忘掉第一、三樂章那種準備翻天覆地似的幽默感之際，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，但詼諧之餘卻明顯有點神經質。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〈歡樂頌〉。

樂曲剖析中譯：鄭曉彤

introduced by martial percussion and a ludicrously pompous two-note “fanfare” on trombone: is Shostakovich thumbing his nose at the worst excesses of Soviet pomp? In the recapitulation, the trombone keeps on trying to assert its own dignity, but each time it is gleefully undermined 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 version of the famous Bugs Bunny cartoon sign-off, “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 beautiful melancholic minor-key slow movements. Mocking humour then breaks out again in the Scherzo-like **Presto**, with a distinct flavour 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 had turned up in one of the two epic wartime symphonies that preceded the Ninth it wouldn’t have sounded out of place. Grim, rhythmically jagged bass brass figures twice introduce long, plaintive recitative-like solos for 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, almost crazily, to its conclusion: still comic, perhaps, but an “Ode to Joy” it clearly isn’t.

All programme notes by Stephen Johnson

編制 INSTRUMENTATION

兩支長笛、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、三支長號、大號、定音鼓、敲擊樂器及弦樂組。
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梵志登的
蕭斯達高維契
和馬勒

JAAP CONDUCTS SHOSTAKOVICH AND MAHLER

梵志登 指揮
Jaap van
Zweden
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SHOSTAKOVICH • MAHLER: Tenth Symphonies

8.574372



SHOSTAKOVICH

Symphony No. 10

MAHLER

Symphony No. 10 (Concert version ed. Mengelberg/Dopper)

Hong Kong Philharmonic Orchestra • Jaap van Zweden



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.

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第六交響曲「悲愴」



梵志登 指揮
Jaap van Zweden
CONDUCTOR

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霍格勒 JAN VOGLER

大提琴 Cello

PHOTO: Marco Grob

霍格勒曾與世上各地知名指揮家及享負盛名的樂團合作，諸如紐約愛樂、萊比錫布業大廳樂團、柏林德意志交響樂團及倫敦愛樂樂團。他一直探索大提琴聲音的界限，與當代作曲家及藝術家作緊密交流，當中包括以下作曲家的世界首演作品：曼修靈（與德國科隆西德廣播交響樂團合作，畢契科夫指揮）、哈比森（與波士頓交響樂團和小提琴家王崢嶸合作）、齊默曼（巴伐利亞電台樂團演出）、林姆（與王崢嶸合作演出雙協奏曲）、韋特文（題獻給霍格勒的大提琴協奏曲），以及慕尼、赫爾比格及周龍（為霍格勒而寫的大提琴協奏曲）。《紐約時報》稱讚他的演奏「有靈魂、色彩豐富」，《法蘭克福匯報》亦盛讚他演奏的大提琴聲媲美歌聲。

古典音樂獨奏以外，霍格納曾與演員標·梅利共同策劃名為「標·梅利、霍格勒與好友：新世界」的音樂文學節目。這個創新的節目集合馬克吐溫、海明威、惠特曼、庫柏、伯恩斯坦、巴赫、皮亞佐拉、曼西尼、歌舒詠、福斯特的作品，以新穎的方式探索文學與音樂的關係，引起國際關注。

2021年，獲德國政府頒授十字功勞勳章。

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Jan Vogler's distinguished career has brought him together with renowned conductors and internationally acclaimed orchestras around the world, including the New York Philharmonic, Leipzig Gewandhaus Orchestra, Deutsches Symphonie-Orchester Berlin and London Philharmonic Orchestra. His great talent has allowed him to explore the sound boundaries of the cello and to establish an intensive dialogue with contemporary composers and artists, leading to regular world premieres, including works by Tigran Mansurian (with WDR Symphony Orchestra conducted by Semyon Bychkov), John Harbison (with Mira Wang and the Boston Symphony Orchestra), Udo Zimmermann (Bavarian Radio Symphony Orchestra), Wolfgang Rihm (Double Concerto with Mira Wang), Jörg Widman (Cello Concerto *Dunkle Saiten*, dedicated to Jan Vogler himself) and Nico Muhly, Sven Helbig and Zhou Long (*Drei Kontinente – Konzert für Cello und Orchester*, composed for Jan Vogler). *The New York Times* praises his "soulful, richly hued playing" and the *Frankfurter Allgemeine Zeitung* grants him the ability "to make his cello speak like a singing voice".

Vogler has also collaborated with actor Bill Murray for their joint musical-literary project "Bill Murray, Jan Vogler & Friends – New Worlds". The innovative programme drew international attention and brought together works by Twain, Hemingway, Whitman, Cooper, Bernstein, Bach, Piazzolla, Mancini, Gershwin and Foster for an unexpected and exciting exploration of the relationship between literature and music.

Vogler was awarded the Order of Merit of the Federal Republic of Germany in 2021. He plays the Stradivari "Ex Castelbarco/Fau" 1707 cello.

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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。

「港樂奏此凱歌，的確實至名歸。」

— 《留聲機》

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

— Gramophone

The **HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as one of Asia’s foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. 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

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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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Jing Wang
Concertmaster

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Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席
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Second Associate
Concertmaster

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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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香港管弦樂團

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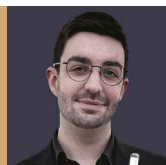
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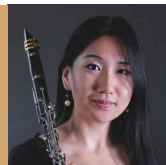
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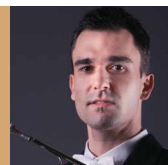
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李卡多·安東尼亞齊 (1910) 小提琴，
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Paganini Project

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

Donated by Mr Patrick Wang

Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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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Generously loaned by An Anonymous

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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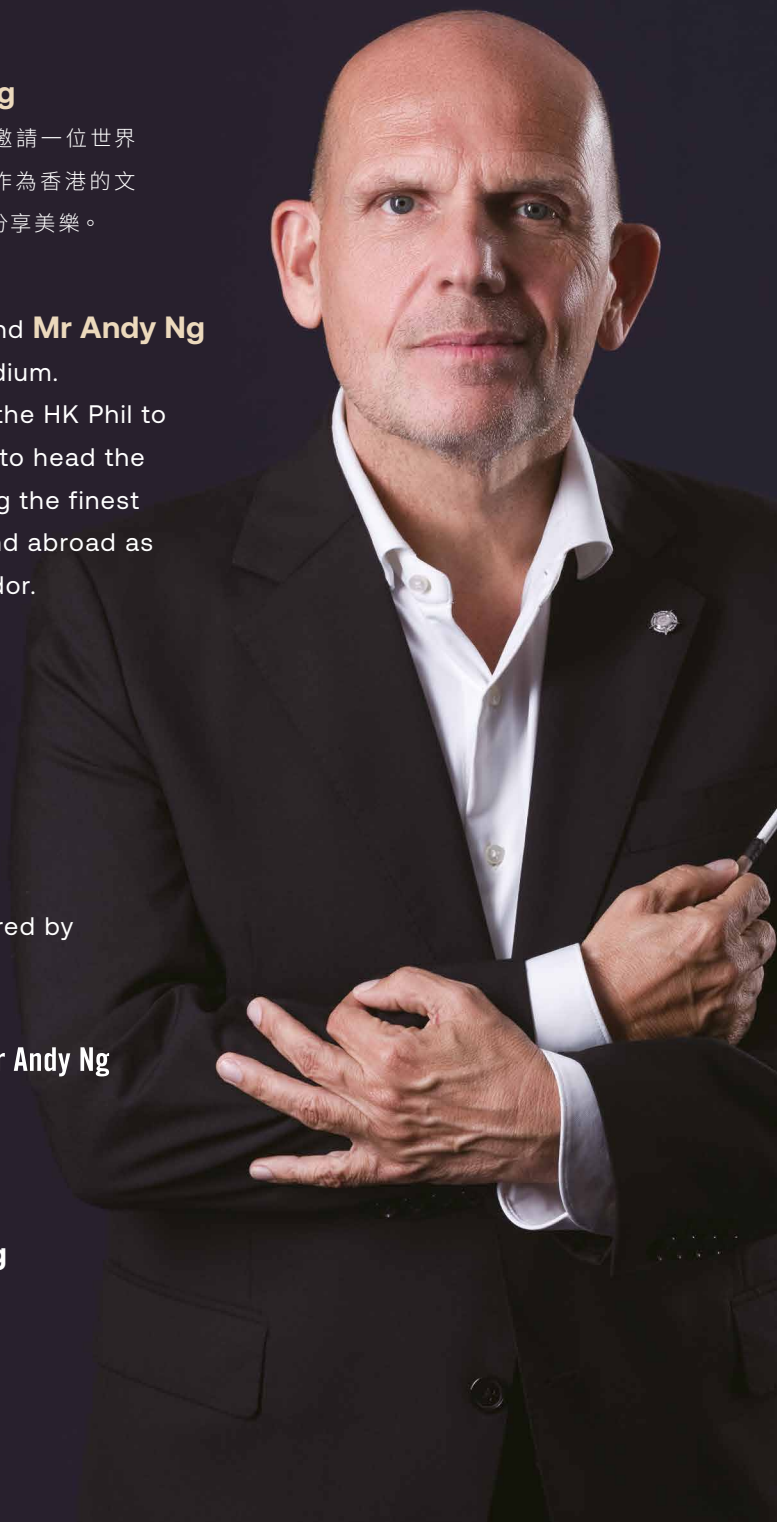
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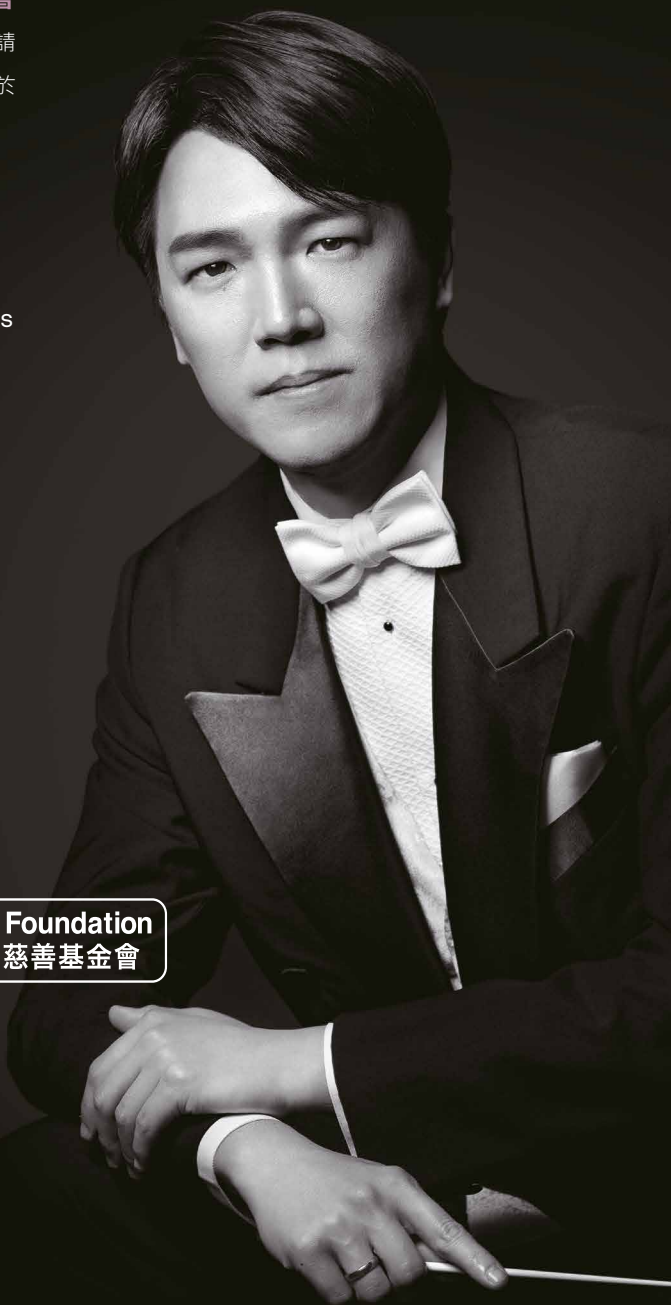
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Symphony no. 6, *Pathétique*

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Niu Niu, piano

23 & 24
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Lio Kwokman, conductor
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30 & 31
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