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# 沈靖韜凱旋音樂會

CHOW SANG SANG PROUDLY SPONSORS

## Celebrating Aristo Sham



羅拔遜 | 指揮

David Robertson | Conductor

沈靖韜 | 鋼琴

Aristo Sham | Piano

西貝遼士

JEAN SIBELIUS

21'

C大調第七交響曲, op. 105

Symphony no. 7 in C major, op. 105

約翰·亞當斯

JOHN ADAMS

25'

《原子博士》交響曲

Doctor Atomic Symphony

實驗室—恐慌—三位一體

The Laboratory — Panic — Trinity

中場休息

INTERMISSION

拉赫曼尼諾夫

SERGEI RACHMANINOV

27'

升F小調第一鋼琴協奏曲, op. 1

Piano Concerto no. 1 in F sharp minor, op. 1

I. 活潑地

I. Vivace

II. 行板

II. Andante

III. 活潑的快板

III. Allegro vivace

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## 西貝遼士 (1865-1957)

### C大調第七交響曲，op. 105

西貝遼士的第一首交響曲共有四樂章，演出時間約40分鐘，但1924年3月24日在斯德哥爾摩首演的第七交響曲卻只有一個樂章，演出時間只及第一交響曲的一半。要是說，這意味著作曲家江郎才盡或對交響曲意興闌珊，那麼英國學者塞西爾·格雷評第七交響曲的說話正好大派用場：「此曲不但是登峰造極之作，而且美不勝收、意味深長，既高尚、壯觀又有氣派。其莊嚴沉著，不但獨步於現代音樂，在所有現代藝術裡也絕無僅有。」

西貝遼士1917年12月動筆創作第七交響曲時，心中大概沒有絲毫平靜和沉著。他在日記寫道：「無政府狀態越演越烈。可憐的祖國！我看一切都很糟。芬蘭快要再度被俄國帝國主義蹂躪了。」面對國內政局，西貝遼士縱使憤慨滿腔卻也無能為力，但他寫作交響曲時卻能放眼世界，寫作一首探索「人類與大自然對抗時的英雄式、史詩式世界」的交響曲。樂曲首演時以《交響幻想曲》為題，出版時標題才改為第七交響曲。

一記鼓聲過後，弦樂器奏起上行音階——第七交響曲開始了。樂章雖然只有一個，但全曲分為四部分，第一部分〈慢板〉仿如一片汪洋，深不可測，栩栩如生勾勒出變幻莫測的海面景緻。大約在寫作第七交響曲的時候，西貝遼士正鍾情於16世紀意大利複調音樂，一個西貝遼士自言是「讚美詩」的主題在弦樂浮現，而且靈感明顯來自帕勒

斯替拿。欣喜若狂的高潮來臨，長號奏起富麗堂皇的主題：仿如日光映照下，遠處地平線上若隱若現的山巔。主題漸漸消退，如果繼續以大海作比喻，那麼唧唧有聲的木管似乎暗示樂章行將靠岸了。

小提琴率先在第二部分〈盡可能地快〉奏出急快的樂段，氣氛緊張兮兮，低音弦樂奏出巧妙的漸強音型，銅管響起前一部分的長號主題，彷彿烏雲密布。然而暴風雨很快過去，第三部分〈很溫和的快板〉描繪閒適的田園景緻，弦樂和木管奏出清新可喜的音型。

張力漸強，樂曲也進入第四部分〈急板，漸漸減慢至慢板〉。小提琴和低音大提琴分別高音區和低音區奏出持續的長音，樂團屢次嘗試隨著音階攀升，張力漸次增強，直至長號主題在高潮來臨時響起。宏亮的高潮過後，小提琴開始下降，節節後退。山嶺彷彿在夕陽的紅光斜照下重現眼前，之後再也不復見——最後弦樂兩個悠長的漸強音符為樂曲劃上句號。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

兩支長笛（兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、定音鼓及弦樂組。

## JEAN SIBELIUS (1865–1957)

### Symphony no. 7 in C major, op. 105

Sibelius's First Symphony comprises four movements and lasts some 40 minutes; his Seventh, premiered in Stockholm on 24 March 1924, is in a single movement lasting just half the length of the First. But if that seems to imply a drying up of creative juices, or a general lack of interest in composing symphonically, it might be well to recall the words of the English writer, Cecil Gray, who said of the Seventh Symphony; "it is not merely a consummate masterpiece, but also a work of great expressive beauty, lofty grandeur and dignity; a truly Olympian serenity and repose which are unique in modern music and, for that matter, in modern art of any kind."

When he started work on the Seventh Symphony — in December 1917 — serenity and repose could not have seemed further from Sibelius's mind. As he wrote in his diary, "Anarchy is on the increase. My poor country! I see everything black: Finland was about to fall, once again, under the heel of Russian Imperialism." But while Sibelius could only rage against what was happening politically in

his country, he could put it all into a wider context when it came to writing the Symphony which explores nothing less than the "heroic, epic world of Man pitting himself against a largely hostile natural world". At its premiere Sibelius gave the work the title *Symphonic Fantasia*, the title Symphony no. 7 not appearing until the score was published.

A single drumbeat, a scale rising through the strings, and the Symphony gets underway. Although in one continuous movement, it actually falls into four sections, the first (marked Adagio) seems to represent a vast ocean, vividly evoking a constantly changing seascape above great, dark depths. Sibelius was, around this time, much taken by the music of the 16<sup>th</sup> century Italian polyphonists, and at one point a string theme emerges which he described as a "hymn" and is clearly inspired by Palestrina. This reaches an ecstatic climax out of which a trombone produces a theme of great grandeur and majesty, somewhat like a mountain peak glimpsed gleaming in the sunlight on the far horizon.

It fades away, and chirping woodwind seems to hint that the movement is, to continue the sea analogy, approaching the shore.

The second section (marked *Vivacissimo*) comprises rapid bursts of nervous energy from the violins and great swelling figures from the lower strings over which the brass sound out the earlier trombone theme as, it seems, storm clouds gather. But the storm fades away quickly and, with the third section (*Allegro molto moderato*), the mood is transformed to a more gentle, pastoral landscape, with delightful figures from strings and woodwinds.

Tension begins to build and the Symphony enters its fourth stage (*Presto, poco a poco rallentando al... Adagio*). Framed by sustained notes from violins and double basses, the orchestra makes several attempts to climb a scale, each attempt screwing up the tension still further until, as we approach the climax, the trombone theme blasts out again. Massive waves of sound surround the climax, following which the violins

begin the gradual process of descent and retreat. We have a final view of the mountain — as if seen in the red light of evening — and with a final crescendo, two long drawn-out notes from the strings complete the work.

Programme notes by Dr Marc Rochester

#### Instrumentation

Two flutes (doubling piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani and strings.



### 觀眾問卷調查

## AUDIENCE SURVEY

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史特勞斯 《唐璜》，op. 20  
沙羅倫 圓號協奏曲 (亞洲首演，香港管弦樂團聯合委約)  
西貝遼士 降E大調第五交響曲，op. 82

STRAUSS *Don Juan*, op. 20  
SALONEN Horn Concerto (Asia Premiere, HK Phil Co-commission)  
SIBELIUS Symphony no. 5 in E flat major, op. 82

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約翰·亞當斯 (1947年生)

## 《原子博士》交響曲

實驗室—恐慌—三位一體

亞當斯自言「對我來說，原子彈是個分水嶺，是地球人的歷史性分界線。這件事實在罪大惡極，我最擔心自己難以持平地處理題材。」《尼克遜在中國》、《克林格霍芬之死》、《我凝視著天花板而後看見了天空》，亞當斯的歌劇一直以真實、甚至具爭議的事件為題材，找出箇中精粹，並將之轉化為歌劇式戲劇。《原子博士》講述第一枚原子彈的誕生，由三藩市歌劇院委約創作，2005年10月首演。主人翁羅伯特·奧本海默是個科學家，第二次世界大戰期間參與研發原子彈（也就是所謂的「曼哈頓計劃」），由研發過程的最早階段，到1945年在新墨西哥秘密試爆為止。第一幕關於試爆前一個月；第二幕則是試爆當日發生的事。試爆快要開始了，作曲家刻意在終曲令大家產生時間錯覺：這裡難免要與寇比力克電影《密碼114》(1964年)的經典場面相提並論：戲中康格少校像西部牛仔一樣騎著核彈，自飛機掉下來，時間彷彿就凝住了。

亞當斯在原本三小時的歌劇裡選出幾個場景，重新創作，並濃縮成一首完整的交響樂作品——《原子博士》交響曲。沒有唱詞協助敘事，亞當斯在素材裡發掘出內在的音樂相互關係，藉此運用器樂來講故事——雖然仍有點點文學痕跡。亞當斯與老拍檔、製作人彼德·斯拉蒐集了一批原始資料，然後整理出劇本，以奧本海默本人的文章為核心，再把他人的回憶錄、訪談錄和私人信件共冶一爐。

劇本也用上了已解封的政府檔案（根據這些文件的內容譜曲演唱，在西方音樂肯定史無前例）。也許是為了平衡官方色彩，亞當斯和斯拉發現奧本海默醉心19世紀法國詩人波特萊爾的詩作，就在劇本裡加插波特萊爾的文章。這個科學家一方面在研製原子彈

（也就是大殺傷力武器的始祖），一方面在試爆當晚，口袋裡卻又帶著波特萊爾作品集——這一刻，奧本海默就有了人性化的一面。劇本也引用了20世紀美國詩人穆麗爾·盧奇瑟（也是奧本海默的校友）的作品。斯拉聲稱盧奇瑟是「這齣歌劇的支柱……那個年代，婦女所言所思都不見於公共檔案。所以當你需要有人，說出別人不願說的話、為想說卻不能說的人群發聲，就會發現盧奇瑟是個令人驚訝的見證人，是時代的見證。」

問「為甚麼？」——嘗試發掘弦外之音、塑造富立體感的角色——是亞當斯與斯拉歌劇的特徵。《尼克遜在中國》提及尼克遜與太太派特·尼克遜的夫妻關係時，就以兩人公眾角色的歷史重要性為背景；具爭議性的《克林格霍芬之死》則企圖探討促使恐怖份子從事恐怖活動的原因；而《原子博士》則把公與私並列。曼哈頓計劃參與者（最著名的是格羅夫將軍）的勾心鬥角，則以吉蒂（奧本海默之妻）唱出對丈夫工作的憂慮作平衡。

原劇有股排山倒海一般的不祥感覺，改編版也如出一轍。第一部分描繪奧本海默的〈實驗室〉，音樂開始時宏偉壯麗，然後漸漸消散，只剩下鈍齒般的節奏繼續糾纏。經過篇幅頗長的第二部份〈恐慌〉，音樂進入高潮迭起的第三部份。著手改編前，亞當斯自忖：「《原子博士》的素材應該足夠寫一首交響曲或『重組改寫』。已有幾個樂團跟我說過，希望我寫作這樣一首作品。最明智的做法，是抽取歌劇中的素材重寫成一首交響曲，而不作『組曲』或『選段』，做法有點像亨德密特《畫家馬蒂斯》交響曲。」《原子博士》交響曲——這首把劇力萬鈞的舞台作品送進音樂廳的作品，幾年後終於問世了。

樂曲介紹由 Philip Clark 撰寫，鄭曉彤翻譯

### 編制

兩支長笛、短笛、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E調單簧管、其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、四支小號（其一兼高音小號）、三支長號、大號、定音鼓、打擊樂器、豎琴、鋼琴及弦樂組。

## JOHN ADAMS (b. 1947)

### *Doctor Atomic* Symphony

The Laboratory — Panic — Trinity

“To me, the bomb is a watershed event,” John Adams once explained. “It’s the historical dividing line of the human species on the planet. My greatest worry was that, given the enormity of the subject, I wouldn’t be able to do it justice.” From *Nixon in China* to *The Death of Klinghoffer* via *I Was Looking at the Ceiling and Then I Saw the Sky*, the rationale of John Adams’s operas has always been to locate the essence of real, often controversial events, and transform them into operatic drama. Commissioned by the San Francisco Opera and premiered in October 2005, *Doctor Atomic* is about the creation of the first atomic bomb. The work’s principal character is J. Robert Oppenheimer, the scientist who developed the atomic bomb during the Second World War (the so-called Manhattan Project) from its earliest stages to the test bomb that was detonated in 1945 at a secret site in New Mexico. The opera’s first act takes place a month before the test; the second act is set on the day itself, with a finale that strategically plays with our perception of time as the bomb is about to be detonated. A comparison with the climactic scenes of Stanley Kubrick’s 1964 film *Dr Strangelove* — with Major “King” Kong riding a nuclear bomb like a rodeo rider as it falls from his airplane

as time feels curiously suspended — seems unavoidable.

In his *Doctor Atomic* Symphony, Adams recomposes scenes from his three-hour stage score, compressing them into a through-worked symphonic whole. Now stripped of text-based narrative, Adams exploits the inherent musical interrelationships within his material to tell a wholly instrumental story — albeit one with potent literary associations still making their presence felt. The libretto of *Doctor Atomic* is a collection of source material that Adams assembled in collaboration with his longtime producer Peter Sellars. Oppenheimer’s own writings form a core with other memoirs, interviews and personal letters thrown into the mix.

The libretto also uses declassified government documents (surely the first time in the history of Western music such documentation has been set to music). And perhaps to balance this officialdom, Adams and Sellars incorporated writings by the 19<sup>th</sup> century French poet Charles Baudelaire into the piece after discovering Oppenheimer’s obsession with his poetry. The scientist, who was developing the prototype Weapon of Mass Destruction, is given a human face as we discover that he had a volume of Baudelaire in his pocket on the night of the test bomb. The libretto also uses texts by Muriel Rukeyser, the 20<sup>th</sup> century American poet who was a school friend of Oppenheimer’s. Sellars claims

Rukeyser as “the spine of the opera... what women were saying or thinking does not appear on the public record in those decades. So when you need a person who will really say what no-one is willing to say, who will actually give voice to what everyone is thinking but is not permitted to say, Muriel is an astonishing witness of the period.”

Asking “why?” — attempting to uncover subtexts and building rounded characters — is a trademark of Adams’s and Sellars’s operas. In *Nixon in China* the man-and-wife relationship between Richard and Pat Nixon is placed within the context of the historical significance of their public role. *The Death of Klinghoffer* controversially attempted to explain what might drive terrorists to act as they do; *Doctor Atomic*, too, offsets the public against the personal. Kitty Oppenheimer — Robert’s wife — sings of her anxiety about her husband’s work, set against tensions between other players in the Manhattan Project, most notably General Leslie Groves.

Rendered orchestrally, Adams’s music retains its ominous sweep. The opening section depicts Oppenheimer’s “Laboratory” with monumental music dispersing into obsessive rhythmic cogs. After the long second section, “Panic”, the music leads to the climactic final section. Before assembling the piece Adams reflected that, “I think there is enough music in *Doctor Atomic* to serve as the basis for a symphony or some kind of ‘paraphrase’. I’ve already

been asked by several orchestras to consider making such a piece. What seems most sensible would be to do something different than a straight ‘suite’ or ‘extracts’, taking material from the opera and recomposing it into a symphony. I think that’s somewhat similar to what Hindemith did with his *Mathis der Maler* Symphony.” A few years later here’s the finished result — the tense stage action of Adams’s drama transmuted to the concert hall.

Programme notes by Philip Clark

#### Instrumentation

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

## 拉赫曼尼諾夫 (1873-1943)

### 升F小調第一鋼琴協奏曲, op. 1

- I. 活潑地
- II. 行板
- III. 活潑的快板

#### 作曲家

拉赫曼尼諾夫生於大富之家，在奧涅格（位於古城諾夫哥羅德附近）一個大莊園裡出世，只可惜父親揮金如土，敗壞家業：拉赫曼尼諾夫才九歲，奧涅格的莊園已落入他人之手。一家人於是搬到聖彼得堡，之後他就以九歲之齡考上名校聖彼得堡音樂學院。然而家庭問題卻令他大受困擾，12歲時更退學收場，轉到莫斯科音樂學院繼續學業，最初隨茲弗列夫研習鋼琴，後來隨亞倫斯基學習作曲。他1890年暑假動筆的作品，就是後來的第一鋼琴協奏曲。

#### 背景

布爾什維克革命對拉赫曼尼諾夫影響很大。1917年4月，他得悉家中在伊凡諾夫卡的莊園被搶掠，這時已意識到由於自己有貴族背景，因此無意中成了革命的敵人，於是開始準備逃離俄羅斯。1917年9月，他在雅爾達一場音樂會之後，就躲在莫斯科家中等候簽證，準備與家人一同出國，同時拿出第一鋼琴協奏曲原稿重新審訂。簽證要三個月才能批出，期間革命軍已將他在伊凡諾夫卡的莊園一把火夷為平地；至於第一鋼琴協奏曲，拉赫曼尼諾夫實際上是重寫全曲。他1917年12月逃離俄羅斯，先到斯德哥爾摩再到哥本哈根。到哥本哈根後，拉赫曼尼諾夫得到一份美國演出合約，而且待遇優厚。

#### 演出歷史

1892年3月29日，第一鋼琴協奏曲第一樂章在莫斯科音樂學院一場學生音樂會上演出。校內師生無不大為讚賞，尤其是拉赫曼尼諾夫的老師亞倫斯基；但作曲家本人卻不太滿意，甚至把樂曲收回。1918年11月，他第一次到

紐約時還遭移民局留難，但順利入境以後，二話不說就馬上聯絡幾個流亡美國的俄羅斯人——也就是俄羅斯交響樂團的創辦人。1919年1月28日，第一鋼琴協奏曲修訂版的首演在紐約舉行，作曲家親自擔任獨奏，俄羅斯交響樂團伴奏。是次演出的就是這個修訂版。

#### 音樂

雖然第一鋼琴協奏曲保留了原本的作品編號，表面上是很早期的作品，卻絕非青澀之作。事實上，「第一」的素材大部分寫於「第二」、「第三」兩首鋼琴協奏曲之後。宏亮的銅管號角曲為第一樂章掀開序幕：音高雖然只有一個，但充滿不祥預感，鋼琴連隨以排山倒海的音型回應。典型的拉赫曼尼諾夫式主題接著出場，激動之中深藏著痛苦與悲情；儘管氣氛依然沉重，但鋼琴再次奏出閃耀的音型，確實令音樂輕鬆了些。音樂回復平靜，小提琴奏出另一個美妙的拉赫曼尼諾夫式旋律，鋼琴則圍繞著旋律飛舞飄動。樂曲開端激情澎湃，兩個主題則瀟灑發人深省的氣氛，兩者繼續交替出現；華彩樂段像精神分裂似的，時而艷麗無比，時而在滾燙的激情裡泥足深陷。如燦爛煙火的鋼琴，還有突如其來的樂團和弦，最終為樂章畫上句號。

在圓號的引領下，第二樂章的鋼琴主題徐徐響起，樂評人威廉·曼說這是「沉靜的旋律，輕而易舉地開展，大有綿綿不息之勢」。主題最終歸於沉寂；這個樂章恍如一闕魔咒，但魔咒卻被突然闖入的第三樂章破解。第三樂章活力四射，充滿棘手的複雜節奏，獨奏者與樂團還不斷的你一言我一語。小提琴在樂章中段奏出輝煌的主題，鋼琴在每個樂句都略作回應。然而這個主題卻並非壓軸好戲——到了最後，是樂團與鋼琴鬥活力、鬥璀璨、鬥炫耀，各自施展渾身解數，誓要與對方一較高下。

樂曲介紹由 Dr Marc Rochester 撰寫，鄭曉彤翻譯

#### 編制

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、兩支長號、低音長號、定音鼓、敲擊樂器及弦樂組。

## **SERGEI RACHMANINOV** (1873–1943)

### Piano Concerto no. 1 in F sharp minor, op. 1

I. Vivace

II. Andante

III. Allegro vivace

#### **THE COMPOSER**

Sergei Rachmaninov came from an extremely wealthy background. Unfortunately, his father squandered most of the family fortune, and when Sergei was just nine the family lost their large country estate of Oneg near Novgorod, where he had been born. They moved to St Petersburg where, aged nine, he enrolled in the famous conservatory. However, family troubles unsettled him to the extent that he was withdrawn from the conservatory at the age of 12 and sent to study at the Moscow Conservatory, first with the piano teacher Nikolai Zverev and subsequently in Anton Arensky's composition class. During the 1890 summer vacation, Rachmaninov began work on what was to become his First Piano Concerto.

#### **THE BACKGROUND**

Rachmaninov was seriously affected by the Bolshevik Revolution. In April 1917 he learnt that his family estate at Ivanovka had been looted, and realising that his aristocratic background had made him an

unwitting enemy of the revolution, he set about preparing to escape Russia. Holed up in his Moscow apartment after a concert in Yalta in September 1917 while waiting for a visa to allow him and his family to travel abroad, he revisited the original manuscript of the First Piano Concerto. It took three months for a visa to be issued, during which time the revolutionaries burnt Ivanovka to the ground and Rachmaninov effectively rewrote the concerto. He fled Russia in December 1917, making first of all for Stockholm, and then on to Copenhagen from where he was able to secure a lucrative performing contract in the US.

#### **PERFORMANCE HISTORY**

At a student concert in the Moscow Conservatory on 29 March 1892, Rachmaninov presented the first movement of his First Piano Concerto. Both the students and staff were impressed, none more so than Arensky, but Rachmaninov was not and withdrew it. When he first arrived in New York in November 1918 he experienced hostility from the immigration authorities there, but

once allowed through, he lost no time in making contact with several other Russian émigrés who had formed the Russian Symphony Orchestra, and it was with them that he gave the premiere of the revised version of the First Piano Concerto in New York on 28 January 1919. This is the version of the concerto we hear this evening.

## THE MUSIC

The concerto retains its original early opus number, but in no sense is this a youthful work and most of the material was actually written after the Second and Third Piano Concertos. The first movement opens in heroic fashion with an ominous brass fanfare (actually just a single note) to which the soloist responds with cascading figurations eventually giving way to one of Rachmaninov's typically emotionally-charged themes, full of lurking pathos and tragedy. The music, if not the mood, becomes slightly lighter with, again, glittering piano figurations, before a sense of calm again pervades and the violins produce another wonderful Rachmaninov melody around which the piano flies and flutters. The movement continues to alternate between the high drama of the opening and the more reflective, introspective mood of the two main themes, and after a characteristically schizophrenic cadenza, sometimes spectacularly flamboyant, sometimes totally wrapped up with a deep, burning passion, the movement ends in a blaze of piano pyrotechnics and an abrupt orchestral chord.

The horns usher in the second movement before the piano takes over with what the famous music critic William Mann described as a "cool melody which unfolds at ease, seeming quite capable of prolonging itself forever". This eventually sinks to its rest in utter tranquillity, the spell being broken by the orchestra bursting in with the energetic third movement, full of tricky rhythmic complexities, continual give-and-take between soloist and orchestra and with a glorious main theme, introduced in the middle of the movement by the violins, the piano adding its tiny commentary on each phrase. The movement ends, however, not with this theme but in a blaze of exuberance, the orchestra and pianist attempting to outdo each other in energy and dazzling virtuosity.

Programme notes by Dr Marc Rochester

## Instrumentation

Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, bass trombone, timpani, percussion and strings.

貝托祺的蕭斯達高維契十一  
**TARMO PELTOKOSKI**  
**CONDUCTS**  
**SHOSTAKOVICH 11**

沙羅倫 小提琴協奏曲  
蕭斯達高維契 G小調第十一交響曲，op. 103，「1905年」  
SALONEN Violin Concerto  
SHOSTAKOVICH Symphony no. 11 in G minor, op. 103, *The Year 1905*

貝托祺 指揮  
莉拉·祖絲科域茲 小提琴

Tarmo Peltokoski conductor  
Leila Josefowicz violin

四月  
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The Hong Kong Philharmonic Orchestra reserves the right to change the programme and artists

貝托祺  
Tarmo Peltokoski  
候任音樂總監  
Music Director Designate

羅拔遜

## DAVID ROBERTSON

指揮 Conductor

Photo: Chris Lee



美國音樂家羅拔遜身兼指揮、藝術家、作曲家、思想家，具備遠見，在國際樂壇舉足輕重，在歌劇、管弦樂和新音樂領域均備受追捧。羅伯遜致力推崇當代作曲家，節目策劃見解獨特，極富創意且勇於冒險，技藝精湛，善於溝通合作，他全心投入音樂創作，對藝術的熱情倡議備受讚譽。

在2025/26樂季，羅拔遜繼續與世界頂尖樂團和新一代音樂家合作。他重返聖路易斯交響樂團，是他自卸任樂團音樂總監後首次；在翻新後的聖路易斯鮑威爾交響樂大廳（2026年3月6至7日），他指揮演出伯恩斯坦第二交響曲「焦慮的年代」，並帶領樂團首演莎拉·柯克蘭·斯奈德的《黑暗之物》以及他自己的鋼琴協奏曲「光之形成」，由鋼琴家奧莉·沙涵演奏，並演出史提芬·麥奇的《轉動鑰匙》。

2025/26是羅拔遜擔任紐約茱莉亞音樂學院指揮系總監及傑出客座教授的第八個學年，他亦是天津茱莉亞學院顧問委員會成員（委員會旨在指導茱莉亞中國校園）。他在2026年2月11日指揮了茱莉亞樂團於卡內基音樂廳演出。

David Robertson — conductor, composer, artist, thinker, and American musical visionary — occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognised. A consummate and deeply collaborative musician, Robertson is hailed for his intensely committed music making.

In the 2025/26 season, David Robertson deepens his commitment to inspiring the world's greatest orchestras and the next generation of musical artists. He returns to conduct the St Louis Symphony Orchestra for the first time since the culmination of his tenure as music director. In St Louis's newly renovated Powell Hall (6 & 7 March 2026), he led Leonard Bernstein's Symphony no. 2, *The Age of Anxiety*; the first SLSO performances of Sarah Kirkland Snider's *Something for the Dark* and his own composition *Light forming* — a piano concerto with Orli Shaham; and Steven Mackey's *Turn the Key*.

2025/26 is David Robertson's eighth academic year as Director of Conducting Studies, Distinguished Visiting Faculty of The Juilliard School in New York, as he continues his role as a member of the Tianjin Juilliard Advisory Council, an international body created to guide Juilliard's Chinese campus. He conducted the Juilliard Orchestra at Carnegie Hall on 11 February, 2026.



周生生  
(how Sang Sang)

[chowsangsang.com](http://chowsangsang.com)

# 沈靖韜

## ARISTO SHAM

鋼琴 Piano

Photo: Lisa-Marie Mazzucco / The Cliburn



鋼琴家沈靖韜以敏銳理解與深刻情感見稱，具備高雅修養與迷人魅力，勇於挑戰鋼琴鉅作，同時擁有與生俱來、富感染力的即興性。憑著對世界與豐富文化的熱愛，沈靖韜自小獲譽為「國際神童」，求知慾旺盛，興趣廣泛，正活躍於三大洲。

2025年，沈靖韜在第15屆美國范·克萊本國際鋼琴大賽贏得金獎及觀眾獎，迎來突破。樂評人均讚譽有加，《達拉斯晨報》、《留聲機》、《德州古典之聲》等媒體形容他為「靈巧刻畫的奇蹟」、具備「一貫權威氣質」、「積極及勇於挑戰」、「舞台上瀟灑的貴族」，及「期待他下一次的鋼琴演奏」。僅僅兩個月內，他獲超過800篇新聞報道，其范·克萊本國際鋼琴大賽的影片在125個國家的串流播放次數突破200萬。

沈靖韜於香港演藝學院接受黃懿倫的正式指導，為其鋼琴演奏生涯打下穩固的基礎。他的演出足跡遍及亞洲、歐洲及美國，重點演出包括與倫敦交響樂團（由歷圖爵士指揮）、香港管弦樂團（由艾度·迪華特指揮）、洛桑室樂團及明尼蘇達樂團合作。於2025/26樂季，他首次以范·克萊本大賽冠軍身份，在香港、中國內地及南韓等地作亞洲大型巡演，並於美國各地舉行獨奏會。

Pianist Aristo Sham exudes astounding intellect and a deep emotional resonance; a cultivated sophistication and an immediately engaging presence; a penchant to take on the great monuments of the piano repertoire and a natural, infectious spontaneity. This makeup is fuelled by a fascination with the world and its rich cultures: he was an international prodigy, is a voracious student of wide-ranging interests, and currently splits his time between three continents.

At the 2025 Van Cliburn International Piano Competition, Aristo found his breakthrough moment, taking home both the gold medal and the audience award. And the critics showered him with imaginative praise, calling him “a marvel of deft characterisation”, “consistently authoritative”, “a card-carrying risk taker”, “a dapper, aristocratic figure on stage”, “a pianist I look forward to hearing again” (*The Dallas Morning News*, *Gramophone*, *Texas Classical Voice*). In just two months’ time, he was mentioned in more than 800 news articles, and his Cliburn performance videos were streamed 2 million times across 125 countries.

Aristo began his formal training at The Hong Kong Academy of Performing Arts with Eleanor Wong, and found early recognition. He has concertised across Asia, Europe, and the United States, with major highlights including the London Symphony Orchestra under Sir Simon Rattle, Hong Kong Philharmonic Orchestra under Edo de Waart, Orchestre de Chambre de Lausanne, and Minnesota Orchestra. His 2025/26 debut season as Cliburn winner includes a major tour of Asia through Hong Kong, the Chinese Mainland and South Korea, and recitals across the United States.

# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA



Photo: Keith Hiro

香港管弦樂團（港樂）獲譽為亞洲最頂尖的管弦樂團之一。在為期44周的樂季中，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，成為亞洲首個獲此殊榮的樂團。

貝托祺將由2026/27樂季起出任港樂音樂總監，並於2025/26樂季擔任港樂候任音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。沙羅倫於2025/26樂季擔任駐團作曲家。

過去二十年，港樂在音樂總監梵志登（2012-2024）和藝術總監兼總指揮艾度·迪華特（2004-2012）帶領下屢創高峰。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，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。其他近年灌錄的專輯包括馬勒第十交響曲、蕭斯達高維契第十交響曲，以及柴可夫斯基第六交響曲和第一鋼琴協奏曲。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡

「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 regarded as one of the leading orchestras in Asia. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, Esa-Pekka Salonen is Composer-in-Residence.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012-2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004-2012). 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 well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

The HK Phil has toured extensively across the Chinese Mainland. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20<sup>th</sup> anniversary of the establishment of the Hong Kong Special Administrative Region. The HK Phil toured Europe, Asia, and the Chinese Mainland, performing in 22 cities across ten countries in its 50<sup>th</sup> anniversary. In the 2025/26 season, the orchestra will perform in Europe, Japan, Korea and the Chinese Mainland again.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi,



演。港樂於第五十個職業樂季到歐洲、亞洲及中國內地各地巡演，到訪十個國家的22個城市。在2025/26樂季，樂團將再次到訪歐洲、日本、韓國及中國內地演出。

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩特連科、奧班斯基、貝爾、寧峰、基特寶、郎朗、卡華高斯、拉特里、馬友友、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，本屆亦為港樂史上最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，推動香港和中國內地的文化參與和發展，尤其注重提升社區和青年對音樂的參與；藉此促進藝術水平精益求精，並鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，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。

港樂的歷史可追溯至1947年成立的中英樂團。香港管弦樂團1957年正式註冊，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

Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma and Akiko Suwanai. The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra 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

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# 港樂弦樂器薈萃圈

## THE HK PHIL STRING INSTRUMENTS CIRCLE

「港樂有幸借用這批新收藏的樂器，令我們在追求世界級藝術水平的路上如虎添翼，使港樂之聲更獨特精緻。」— 王敬，港樂樂團首席

“HK Phil is very fortunate to have this new collection of instruments. This will bring our signature sound to a more unique and refined world-class quality.”

— Jing Wang, HK Phil's Concertmaster

港樂弦樂器薈萃圈由一群弦樂器收藏家組成，旨在把罕有且珍貴的樂器借予港樂，供樂師使用。此善舉將有助港樂吸引並保留頂尖音樂人才，提升樂團和香港的國際聲譽，促進本港音樂文化。

港樂弦樂器薈萃圈現時擁有超過10把由意大利和法國名匠於18及19世紀製作的小提琴及大提琴，當中包括一把由G. B. 瓜達尼尼製作的名琴。

The HK Phil String Instruments Circle is an instrument lending programme for high-quality string instruments which are typically inaccessible to musicians due to their high value. The Circle is formed by members who own, or would like to own, fine string instruments and who want to support the HK Phil by lending them to the orchestra through a professionally managed programme. This initiative allows the HK Phil to attract and retain the best musicians, raise the orchestra's and Hong Kong's international profile and enhance music culture in Hong Kong.

The Circle currently comprises a selection of over 10 violins and a cello by renowned Italian and French luthiers made in the XVIII and XIX centuries, including a striking example by Giovanni Battista Guadagnini.



由意大利帕爾馬知名匠G. B. 瓜達尼尼於約1760年制作的小提琴，目前由The Postscript Collection借出予港樂。

A violin by Giovanni Battista Guadagnini of Parma, Italy, dating from c. 1760, on loan from The Postscript Collection.

(照片提供 Photo: Tarisio)

薈萃圈查詢 ENQUIRIES  
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卡洛·安東尼奧·狄斯多尼(1736)小提琴

Donated by The Ladies Committee of the  
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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 Ms Tomoko Tanaka

Carlo Antonio Testore (1736) Violin

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Carlo Antonio Testore (c.1740) Violin · played by Ms Fang Jie

Pietro Giovanni Mantegazza (c.1760) Violin

· played by Mr Domas Juškys, Co-principal Second Violin

Jean-Baptiste Vuillaume (c.1867) Violin · played by Mr Ba Wenjing

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安素度·普基(1910)小提琴·由張希小姐使用

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Ansaldo Poggi (1910) Violin · played by Ms Zhang Xi

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Riccardo Antoniazzi (1910) Violin

· played by Mr Leung Kin-fung, First Associate Concertmaster

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Stefano Scarampella (1905) Violin

· played by Mr Wang Liang, Second Associate Concertmaster

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Tarmo Peltokoski Conducts Shostakovich 11**

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**SALONEN** Violin Concerto  
**SHOSTAKOVICH** Symphony no. 11 in G minor, op. 103, *The Year 1905*

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莉拉·祖絲科域茲，小提琴  
Tarmo Peltokoski, conductor  
Leila Josefowicz, violin

**1 & 2  
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**太古音樂大師系列  
沙羅倫的西貝遼士五  
Swire Maestro Series  
Esa-Pekka Salonen Conducts Sibelius 5**

史特勞斯 《唐璜》，op. 20  
沙羅倫 圓號協奏曲（亞洲首演，香港管弦樂團聯合委約）  
西貝遼士 降E大調第五交響曲，op. 82  
**STRAUSS** *Don Juan*, op. 20  
**SALONEN** Horn Concerto (Asia Premiere, HK Phil Co-commission)  
**SIBELIUS** Symphony no. 5 in E flat major, op. 82

沙羅倫，指揮  
多爾，圓號  
Esa-Pekka Salonen, conductor  
Stefan Dohr, horn

**8 & 9  
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Kahchun Wong's Pictures at an Exhibition**

華格納 《湯豪舍》序曲  
孟德爾遜 E小調小提琴協奏曲，op. 64  
穆索斯基（黃佳俊改編）《圖畫展覽會》  
**WAGNER** *Tannhäuser Overture*  
**MENDELSSOHN** Violin Concerto in E minor, op. 64  
**MUSSORGSKY** *Pictures at an Exhibition*  
(arr. Kahchun WONG)

黃佳俊，指揮  
陳禱瑩，小提琴  
巫崇璋，打擊樂  
李浚誠，笛子  
馬歡，揚琴  
譚曼曼，二胡  
王思元，琵琶  
Kahchun Wong, conductor  
Angela Chan, violin  
Benjamin Boo, percussion  
Lee Jun Cheng, dizi  
Ma Huan, yangqin  
Tan Manman, erhu  
Wang Siyuan, pipa

**15 & 16  
MAY 2026**

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**太古音樂大師系列  
山德靈的查拉圖斯特拉如是說  
Swire Maestro Series  
Michael Sanderling Conducts  
Also sprach Zarathustra**

布拉姆斯 海頓主題變奏曲，op. 56a  
丹妮·霍華德 大提琴協奏曲（世界首演，香港管弦樂團聯合委約）  
史特勞斯 《查拉圖斯特拉如是說》，op. 30  
**BRAHMS** Variations on a Theme of Joseph Haydn, op. 56a  
**Dani HOWARD** Cello Concerto (World Premiere, HK Phil Co-commission)  
**STRAUSS** *Also sprach Zarathustra*, op. 30

山德靈，指揮  
鮑力卓，大提琴  
Michael Sanderling, conductor  
Richard Bamping, cello

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