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# dvořák's cello concerto

德伏扎克大提琴協奏曲

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Edo de Waart  
artistic director & chief conductor

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# 美樂自悠行： 德伏扎克大提琴協奏曲 Simply Classic: Dvořák's Cello Concerto

狄米崔·尤洛夫斯基 指揮

嘉貝蒂 大提琴

**Dmitri Jurowski** conductor

**Sol Gabetta** cello

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節目約於10時結束  
(上半場：40分鐘；下半場：42分鐘)。

Concert ends approx. 10:00pm  
(1st half: 40 mins; 2nd half: 42 mins).

德伏扎克

中場休息

蕭斯達高維契

**DVOŘÁK**

Interval

**SHOSTAKOVICH**

B小調大提琴協奏曲，Op. 104

快板

慢板但不太慢

終曲 (中庸的快板)

A大調第十五交響曲，Op. 141

小快板

慢板

小快板

慢板

Cello Concerto in B minor, Op. 104

Allegro

Adagio ma non troppo

Finale (Allegro moderato)

Symphony No. 15 in A, Op. 141

Allegretto

Adagio

Allegretto

Adagio

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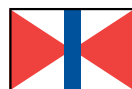
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# A Sound Commitment



*Edo de Waart*



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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，  
港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*



**香港管弦樂團** (港樂) 是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·迪華特**領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。

2010/11樂季，港樂邀得多位樂壇巨星助陣：郎朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面 and 獲取公眾支持。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

The **Hong Kong Philharmonic Orchestra** (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief Conductor Edo de Waart**, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire have become highly anticipated events as well as musical milestones for the Orchestra.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, has returned with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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狄米崔·尤洛夫斯基 指揮  
Dmitri Jurowski conductor

**狄米崔·尤洛夫斯基**是以作曲家尤洛夫斯基為首的俄羅斯音樂世家裡最年輕的一員。他於1979年生於莫斯科，六歲進入柴可夫斯基音樂學院學習大提琴。隨家人移居柏林後，他繼續進修大提琴，於2003年4月開始於柏林艾士拿音樂學院修讀指揮。

尤洛夫斯基曾於柏林電台樂團，在父親米哈伊爾·尤洛夫斯基的指導下，擔任第二指揮，又以助理指揮身份於意大利北部巡迴演出，在熱那亞卡羅·費利切歌劇院指揮華格納的《帕西發爾》及浦羅歌菲夫的《三橘之戀》，自此與意大利結下不解之緣，於博洛尼亞、米蘭、卡特尼亞、巴勒莫、帕曼等劇院多次演出。

尤洛夫斯基熱衷俄羅斯歌劇作品，曾於柏林喜歌劇院指揮林姆斯基-高沙可夫的《金雞》，智利聖地亞哥演出蕭斯達高維契《莫桑斯克的麥克白夫人》，以及於特拉維夫、慕尼黑、法蘭德斯歌劇院演出《尤金·奧涅金》。

曾與他合作過的樂團，包括有斯德哥爾摩電台樂團、德累斯頓、BBC愛樂、漢堡交響樂團、海牙駐團樂團等。上個樂季，他首次於慕尼黑巴伐利亞國家歌劇院及德意志歌劇院演出。2010年，他首度與維也納交響樂團合作，參與布雷根茨音樂節，又聯同波修瓦劇院展開國際巡演，到訪科芬園皇家歌劇院、皇家馬德里劇院及琉森音樂節。

2010年起，尤洛夫斯基開始擔任法蘭德斯歌劇院音樂總監。他的錄音包括凱魯碧尼的《三妻之夫和無妻之夫》和伯恩斯坦的第二交響曲。🔥

**Dmitri Jurowski** is the youngest member of a Russian musical dynasty founded by the composer Vladimir Jurowski. Born in Moscow in 1979, Dmitri was admitted to the cello class at the Tchaikovsky Conservatory at the age of six. He continued his studies on the instrument after the family had moved to Berlin, and in April 2003 began to study conducting at the city's Hanns Eisler Academy.

He was second conductor with the Radio Orchestra Berlin under the guidance of his father Mikhail, and was assistant conductor for Wagner's *Parsifal* at Teatro Carlo Felice in Genoa and Prokofiev's *Love for Three Oranges* during a tour of Northern Italy. Since then Dmitri Jurowski created a fond bond with Italy which resulted in appearances at Bologna, Milano, Catania, Palermo, Parma.

Dmitri Jurowski is a passionate advocate of the Russian operatic repertoire, having directed productions of *The Golden Cockerel* by Rimski-Korsakov at the Komische Oper Berlin, Shostakovich's *Lady Macbeth of Mtsensk* in Santiago de Chile and *Eugene Onegin* at the opera of Tel Aviv, Munich and Flanders Opera.

He has worked with the Stockholm Radio Orchestra, Dresden Philharmonic, BBC Philharmonic, Hamburg Symphony, Residentie Orchestra The Hague among others, and last season made his début at the Bayerische Staatsoper in Munich and the Deutsche Oper Berlin. In 2010 he made his début with the Vienna Symphony at the Bregenz Festival and joined the Bolshoi Theatre on an international tour which played at Royal Opera House Covent Garden, Teatro Real Madrid and Lucerne Festival.

Since 2010 Dmitri Jurowski has been Music Director of the Flanders Opera, while his recordings include Cherubini's *Lo Sposo di tre e il Marito di Nessuna* and Leonard Bernstein's Symphony No. 2. 🔥



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嘉貝蒂 大提琴  
Sol Gabetta cello

PHOTO Macro Berggreve

自2004年與維也納愛樂首度合作，並獲得瑞信青年藝術家大獎開始，大提琴家**嘉貝蒂**即於國際樂壇打響名堂。生於阿根廷哥多華市，她十歲便已獲得首個音樂獎項。2008年，她成為極具榮譽的瑞士藝術大獎——阿爾高文化獎歷來最年輕的得獎者。2010年，她獲頒留聲機年度青年藝術家獎。她於西班牙蘇菲雅皇后音樂學院畢業後，於巴塞爾音樂學院跟隨蒙尼格提進修，其後再前往柏林艾士拿音樂學院，師隨葛林格斯。她自2005年起，於巴塞爾音樂學院教授大提琴。

2008年6月，嘉貝蒂和馬友友合作，在作曲家親自指揮下演出史拉健《兩支大提琴的對話》世界首演，該次亦是她與華盛頓國家交響樂團的首次合作。其他的演出包括：與法蘭克福電台交響樂團、巴塞爾室樂團、法國國家電台樂團、捷克愛樂、伯明翰市交響樂團、皇家愛樂、俄羅斯國家樂團、比利時國家樂團、費城樂團、底特律交響樂團及首爾愛樂樂團等合作。其他短期內的演出包括：與阿姆斯特丹皇家音樂廳樂團、班貝格交響樂團、古本克安樂團、以色列愛樂樂團等合作，以及聯同赫爾辛基愛樂、波修瓦交響樂團、BBC愛樂等巡迴演出。

她的錄音涵蓋多類作品，包括與慕尼黑愛樂及阿爾布斯特合作的蕭斯達高維契第二大提琴協奏曲，以及與丹麥國家交響樂團及文扎格合作的艾爾加大提琴協奏曲。

嘉貝蒂用以演奏的是一把極為珍貴的1759年瓜達尼尼名琴，由拉恩文化基金慷慨資助。👉

Internationally acclaimed since her 2004 début with the Vienna Philharmonic, and winner of the Crédit Suisse Young Artist Award, cellist **Sol Gabetta** was born in Cordoba, Argentina, and won her first competition at the age of ten. In 2008 she became the youngest award winner of the Aargau Kulturpreis, one of the most important arts prizes in Switzerland, and in 2010 received the renowned Gramophone Young Artist of the Year Award. She graduated from the Escuela Superior de Música Reina Sofia, and continued her studies with Ivan Monighetti at the Basel Music Academy and David Geringas at Berlin's Hanns Eisler Musikhochschule. Since 2005 she has been teaching at the Basel Music Academy.

In June 2008 Sol Gabetta made her début with Washington's National Symphony Orchestra as duo partner of Yo-Yo Ma in the world première of Leonard Slatkin's *Dialogue for Two Cellos* under the composer's direction. Other engagements have included performances with the Frankfurt Radio Symphony Orchestra, Basel Chamber Orchestra, Orchestre National de Radio France, Czech Philharmonic, City of Birmingham Symphony, Royal Philharmonic, Russian National, Orchestre National de Belgique, The Philadelphia Orchestra, Detroit Symphony and Seoul Philharmonic Orchestra. Forthcoming highlights include engagements with the Royal Concertgebouw Orchestra, Bamberger Symphoniker, Gulbenkian Orchestra and Israel Philharmonic Orchestra as well as tours with the Helsinki Philharmonic, Bolshoi Symphony and BBC Philharmonic.

Her extensive discography encompasses a highly acclaimed recording of Shostakovich's Cello Concerto No. 2 with the Münchner Philharmoniker and Marc Albrecht, and Elgar's Cello Concerto with the Danish National Symphony Orchestra and Mario Venzago.

Thanks to a generous private stipend by the Rahn Kulturfonds, Sol Gabetta is in a position to play one of the very rare and precious cellos by G. B. Guadagnini from 1759. 👉



# 德伏扎克

## Antonín Dvořák

1841-1904

### B小調大提琴協奏曲，

Op. 104

快板

慢板但不太慢

終曲 (中庸的快板)

### Cello Concerto in B minor, Op. 104

Allegro

Adagio ma non troppo

Finale (Allegro moderato)

德伏扎克的童年在一條小村莊度過 (在布拉格以北約25公里的奈拉合士夫村)，似乎注定一生都要在鄉村當個平凡的屠夫。13歲時，父親把他送到茲羅尼茲鎮去當屠夫學徒，並與一位男性長輩同住。這位長輩不久便發覺這孩子志不在此，反而對音樂有濃厚興趣，亦有才華。德伏扎克就隨當地教堂的管風琴師安東·寧利曼學了些基本音樂技能；後來寧利曼與那位長輩一起說服老德伏扎克，讓兒子在屠宰業受訓完畢後投考布拉格管風琴學校。

兩人把德伏扎克的結業證書拿給老德伏扎克看 (而那證書大概是他們偽造的)；老德伏扎克無計可施，惟有讓15歲的兒子前往布拉格。德伏扎克1858年畢業後決定留在布拉格，初時在樂團擔任中提琴手，後來當上作曲家；雖然過了多年捉襟見肘的日子，最終卻因為得到布拉姆斯賞識而扶搖直上，漸漸揚名四海，名利雙收，甚至獲新成立、位於紐約的美國國家音樂學院延攬為院長，合約為期兩年。

1894年5月，德伏扎克約滿返國，回到布拉格；院方稍後力邀他回巢，但這次他只幹了八個月。新合約始於1894年11月1日，一週後他便動筆寫作大提琴協奏曲——那是他較早時答應為友人漢斯·韋漢 (一位捷克大提琴家) 寫作的樂曲。樂曲1895年2月9日完成，兩個月後德伏扎克就離開美國，未嘗再返——事實上，毀約的是院方：由於1893年美國發生「大恐慌」，股市暴跌，令學院贊助人面臨破產，無力發薪給德伏扎克。德伏扎克返回布拉格時也許荷包空空，身上卻帶著一首了不起的、經得起歲月考驗的傑作。

Having spent his childhood in the tiny village of Nelahozeves, about 25km north of Prague, Antonín Dvořák seemed destined to a life as a humble village butcher. At the age of 13 his father sent him to the town of Zlonice to serve an apprenticeship, where the boy lodged with an uncle who quickly realised his interest (and talents) lay more in music than in butchery. He was given some basic training by the local church organist, Antonín Liehmann, who, along with the uncle, persuaded Dvořák's father to allow the boy to train at the Prague Organ School on successfully completing his apprenticeship.

A certificate to that effect was shown to his father (the certificate was probably forged by Liehmann and the uncle) who had no option but to allow his 15-year-old son to go to Prague. On graduating in 1858 Dvořák decided to remain there, and although he spent many years struggling to make ends meet, first as an orchestral viola player and subsequently as a composer, he eventually struck gold by being 'talent-spotted' by Johannes Brahms. From then his rise to international eminence and wealth was truly astounding and was capped by an invitation to serve as Director of the newly-formed American National Conservatory in New York.

In May 1894, at the completion of his two-year contract, Dvořák returned to Prague but was invited back for a further term; this time a contract lasting just eight months. He started his second term at the Conservatory on 1st November 1894 and a week later started work on a cello concerto which he had promised to his friend the Czech cellist Hanuš Wihan. The concerto was completed on 9th February 1895, two months before Dvořák left the USA for good, his contract effectively having been broken by the Conservatory when its financial backers, facing bankruptcy in the wake of the Panic of 1893 which saw the value of US stocks plummet, were unable to pay his salary. Dvořák may have returned to Prague with an empty wallet, but he carried with him the score of a true and enduring masterpiece.

樂隊編制：兩支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、三支圓號、兩支小號、三支長號、大號、定音鼓、三角鐵及弦樂組。香港管弦樂團於1982年首次演出此協奏曲，由董麟指揮，擔任大提琴獨奏的是韓美敦。

**The orchestra for this concerto calls for:**  
two flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, three horns, two trumpets, three trombones, tuba, timpani, triangle, and strings. The Hong Kong Philharmonic's first performance of this concerto was in 1982, conducted by Ling Tung. The solo cellist was Jay Humeston.

德伏扎克：  
B小調大提琴協奏曲  
DVOŘÁK:  
Cello Concerto in B minor

這首傑作就是B小調大提琴協奏曲，1896年3月19日在倫敦女王大廳首演，由德伏扎克親自指揮英國愛樂協會演出；而由於韋漢無法前往英國，獨奏改由英國大提琴家利奧·斯特恩擔任。儘管首演與該團另一場演出同日舉行，以致大部分團員都不能出席，只剩下造詣較差的副手替代，樂曲還是馬上大受歡迎；布拉姆斯聽過此曲後，還表示如果早知道大提琴協奏曲可以寫得這麼出色，他早就會自己寫一首。

**第一樂章**主題由單簧管奏出；樂章高潮很快來臨，音樂在樂團奏過主題後沉寂下來，讓圓號唱出深情的第二主題。典型的捷克舞曲響起，準備讓獨奏大提琴加入；獨奏者在第一主題有許多炫耀技巧的機會；抒情的第二主題既令人難忘，又讓大提琴真情流露——德伏扎克本人還對這一段情有獨鍾呢。

**第二樂章**主題仿如讚美詩，中段則根據舊作《讓我靜靜》寫成——《讓我靜靜》原是作曲家1887年為嫂子約瑟芬娜·高迪扎娃而寫；而德伏扎克在紐約寫作大提琴協奏曲時，高迪扎娃已病入膏肓，令德伏扎克憂心忡忡。

**第三樂章**開端是段進行曲，主題不久後由大提琴奏出；幾個插段襲用了第一、二樂章的素材，與主題交替出現。德伏扎克離開美國時，第三樂章結尾還是明亮歡欣的；但他返國不久，高迪扎娃就與世長辭，因此決定在最後一連串響亮的和弦之前，插入《讓我靜靜》的主題以表哀悼。🔥



That masterpiece, the Cello Concerto in B minor, was first performed in public on 19th March 1896 at the Queen's Hall, London, by the Philharmonic Society conducted by Dvořák and with the English cellist Leo Stern as soloist, Wihan having been unable to travel to England for the première. It was an immediate success (despite the fact that, due to an unfortunate clash of dates, most of the orchestra were involved in another concert and their places were taken by less capable deputies). when Brahms heard it he declared that if he had known it was possible to write a cello concerto of this quality he would have written one long before.

The clarinet introduces the main theme of the **first movement** which quickly reaches a climax and, after the full orchestra has played the theme, subsides again to give the horn a chance to sing out its heart in a lovely second theme. A glimpse of a typically Czech dance sets up the soloist's entrance, and while the main theme offers plenty of opportunities to exploit the soloist's virtuosity, the second theme – a particular favourite of Dvořák's – allows the cello to bare its soul in music of unforgettable lyricism.

A hymn-like theme opens the **second movement**, while the central section is based on a song "Leave me alone" which Dvořák had composed in 1887 for his sister-in-law, Josefina Kauntitzová, and whose illness was a course of great anxiety to the composer while he was working on the concerto in New York.

The **third movement** opens with a march, from which the cello soon emerges with the main theme, restated throughout the movements after various episodes which refer both to the first and second movements. When Dvořák left America, the concerto had a bright and cheerful ending, but shortly after his arrival home, Josefina died and he decided to interpolate, just before the final explosive chords, the "Leave me Alone" theme as a sombre memorial to her. 🍷

# 蕭斯達高維契 Dmitri Shostakovich

1906-1975

## A大調第十五交響曲， Op. 141

小快板

慢板

小快板

慢板

## Symphony No. 15 in A, Op. 141

Allegretto

Adagio

Allegretto

Adagio

今天的音樂會作品都帶有「最後」的特性。上半場大家聆賞過德伏扎克最後一首協奏曲，現在就是蕭斯達高維契最後一首交響曲。B小調大提琴協奏曲的依戀情懷主要源於作曲家對親人離世的悲痛，而非自覺那是創作生涯裡一個重要階段的終結；第十五交響曲感懷身世的意味則較重——雖然羅伯特·德爾靈在《藝術家作為市民作曲家的剪影》寫道：「聽眾聽蕭斯達高維契交響曲時，要是沒有背景資料、作品編號或寫作年份協助，很難根據音樂風格合理地分辨樂曲的先後次序。」

蕭斯達高維契的交響曲大多反映寫作期間的政治和社會局勢（許多都顯然為紀念國家大事而寫），難以清晰地呈現風格發展的痕跡。他的交響曲寫作年份頗見規律，第一首是1925年在列寧格勒音樂學院時的畢業作品，而繼第十五交響曲（1971年脫稿）後，他只寫了三首聲樂作品和三首室樂曲就與世長辭；但由於在交響曲卻難以尋得風格演變的線索，有音樂學者便轉而鑽研弦樂四重奏（因為弦樂四重奏性質較「私人」），以探索其風格發展。

即使如此，第十五交響曲的自傳性質仍有清晰可聞，反映作曲家認為這也許是他最後一首交響曲了——他1969年確診患上小兒麻痺症，關節炎也越來越嚴重。儘管如此，1971年4月他動筆寫作此曲不久，仍對一位同僚表示希望這是首「快樂的交響曲」；同年6月，他在烏拉爾庫爾幹整形外科診所接受密集治療，療程包括許多辛苦的運動、按摩和藥物治療，卻似乎奇蹟地令他靈感澎湃——月底他返回家中時，只差第四樂章還沒完成。

他憶述：「我在醫院寫作，後期住在鄉間宅第時也寫——這首曲子讓我難以安寧，滿腦子都是它，是少數一開始便心中有數的樂曲。由第一個到最後一個音符，只消寫下來就成了。」樂曲7月29日脫稿；幾天後他心臟病復發。

第十五交響曲1972年1月8日在莫斯科首演，指揮是作曲家的兒子麥森·蕭斯達高維契。曲中不時引用別的作品，而且引用得怪模怪樣，令觀眾和樂評人既驚訝又摸不著頭腦。事實上，樂曲在英國首演時（也是麥森·蕭斯達高維契指揮），這些樂段也令觀眾忍俊不禁。至於用意何在，音樂學者至今仍莫衷一是。

This is a concert of endings. We heard in the first half the last concerto by Dvořák and now we hear the last symphony by Shostakovich. While feelings of nostalgia in the cello concerto were more the result of the sorrow the composer felt at the death of a close relative than an awareness that he was closing a key chapter in his creative life, this symphony has a more personally retrospective quality, although as Robert Dearing has suggested in his *Portrait of the Artist as Citizen-Composer*, "a listener coming to Shostakovich's symphonies without the benefit of background information, opus numbers or dates would be hard put to sort them into a logical chronology based on musical style".

Most of Shostakovich's symphonies reflected the political and social tensions of the time of their composition – many being written expressly to commemorate state event – more than a clear line of stylistic development. They appeared at fairly regular intervals throughout his creative life. His first symphony was written as his graduation exercise from Leningrad Conservatory in 1925 and the Fifteenth, completed in 1971, was followed by just three vocal pieces and three chamber works before Shostakovich's death. But the symphonies provide no real clues as to the state of his artistic development – some musicologists turn to Shostakovich's string quartets, which were more 'private' in nature, to explore this development.

That said, there is a clear autobiographical element in the fifteenth symphony which indicates that the composer, who had been diagnosed with poliomyelitis in 1969 and subjected to increasingly crippling bouts of arthritis, thought that this might be his final symphonic utterance. All the same, in April 1971 during the early stages of the work's composition, he told a colleague that he intended it to be a "happy symphony". In June that year he underwent an intensive course of therapy at the Kurgan Orthopaedic Clinic in the Urals. The treatment included much strenuous physical gymnastic activity as well as massage and medication, and it seemed to work wonders on Shostakovich's creative energies. By the time he returned home at the end of the month only the final movement was incomplete.

As he recalled; "I wrote it in hospital, and later also, at the dacha, it gave me no peace. This is a work which simply swept me along, one of the few works which was completely clear to me from the beginning. From the first to the last note it only had to be written down". He finished it on 29th July, and suffered a second heart attack just a few days later.

First performed in Moscow on 8th January 1972 in a performance conducted by the composer's son, Maxim Shostakovich, the fifteenth symphony puzzled and surprised both audiences and critics with its frequent and often bizarre musical quotations. Indeed at the work's British première (also conducted by Maxim Shostakovich) the audience was reduced to laughter by these frequent quotations, the exact purpose of which is still hotly debated by musicologists.

**編制：**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、鋼片琴、木琴、三角鐵、鐘琴、電顫琴、小鼓、響板、木魚、手鼓、鈸、鞭、大鼓、鑼及弦樂組。香港管弦樂團於2001年首次演出此交響曲，由黃大德指揮。

**Instrumentation:** two flute, piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, celesta, xylophone, triangle, glockenspiel, vibraphone, snare drum, castanets, woodblocks, tom-tom, cymbals, whip, bass drum, tam-tam, and strings. The Hong Kong Philharmonic's first performance of this symphony was in 2001, conducted by Samuel Wong.



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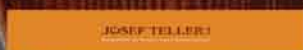
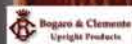
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蕭斯達高維契：  
A大調第十五交響曲  
SHOSTAKOVICH:  
Symphony No. 15 in A

作曲家本人說**第一樂章**是「夜晚在玩具店發生的事」，刻劃童年時代。放肆、孩子氣的長笛旋律為樂章掀開序幕，配以叮叮噹噹的鐘琴伴奏。樂團其他成員陸續加入，但小號節奏強勁的主題響起，卻漸漸變成羅西尼《威廉泰爾》序曲片段——蕭斯達高維契說那是自己最早的音樂回憶。這個片段在第一樂章出現了五次，音樂漸漸擺脫孩子氣。

樂曲情感最深刻的是**第二樂章**。開端莊嚴的銅管樂主題過後，是悲痛的大提琴獨奏——根據「官方」描述，這一樂章紀念戰時數以萬計壯烈犧牲的蘇聯公民；但音樂上卻似乎是作曲家本人在感懷身世，其自傳性質在引用舊作第十一交響曲和第十四交響曲片段時更明顯。全樂團一度奏出充滿恐懼的樂段，減弱後剩下不祥的木魚聲、古怪的管樂和弦、加上弱音器的弦樂和令人心寒的獨奏木琴。

The composer himself suggested that the **first movement** “takes place in a toy shop at night” and is a depiction of childhood. It begins with a cheeky, childlike flute melody accompanied by a tinkling glockenspiel. Gradually the rest of the orchestra joins in, but when the trumpets enter their very rhythmic theme eventually turns into a quotation from Rossini’s *William Tell* Overture, the piece Shostakovich claimed to have been his earliest musical recollection. It crops up five times during the movement with the intervening music becoming progressively less childlike.

The emotional centrepiece of the fifteenth symphony is the **second movement**. Beginning with a solemn brass theme and followed by a deeply tragic cello solo, the ‘official’ description of this movement is that it commemorates the tens of thousands of brave Soviet citizens who lost their lives during the war; musically, however, this seems to be a far more personal statement. The autobiographical element is further heightened by passing references to both his 11th and 14th symphonies. At one point the full orchestra bursts in with a passage of real horror which subsides to the ominous tapping of woodblocks, weird wind chords, muted strings and a chilling xylophone solo.



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蕭斯達高維契：  
A大調第十五交響曲  
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Symphony No. 15 in A

第二、三樂章間沒有停頓；**第三樂章**開始時，兩支巴松管響起，單簧管率先奏出語帶嘲弄的舞曲樂段。曲中隱藏著「D-降E-C-B」(按德國記譜法就是D-S-C-H) 動機——蕭斯達高維契認為這個動機代表了他名字的字母縮寫。

**第四樂章**開端那莊嚴的銅管樂音型，取自華格納《尼伯龍的指環》的「命運」動機。陰鬱過後，小提琴奏起一個取自格林卡一首歌曲的樂段；稍後銅管樂的斷奏和弦也與另一俄國作曲家的最後一首管弦樂作品相似——那就是拉赫曼尼諾夫的《交響舞曲》。一段取材自作曲家本人第七交響曲的進行曲把音樂推向高潮；一下猛烈的不協和音後，音樂解體成一連串的短段，漸漸累積，以華格納「命運」動機重現告終。詭異的波爾卡舞曲響起；樂章最後由奇幻的敲擊樂樂段劃上句號——這一段取自他第四交響曲，正是作曲家私藏廿多年不曾公諸於世的作品。🔥

節目介紹中文翻譯：鄭曉彤

The **third movement** follows without a break and is announced by a pair of bassoons who accompany a mocking dance begun by the clarinet. Hidden within the texture of the movement is the musical motif D-E flat-C-B (D-S-C-H in German notation) which Shostakovich regarded as his own personal musical monogram.

The **fourth movement** opens with the solemn brass figure familiar as the 'fate' motif from Wagner's *Ring of the Nibelung*. From this sombre opening the violins introduce another quotation – this time from a song by Glinka – and a little later staccato brass chords strongly resemble a passage from another Russian composer's last symphonic work – Rachmaninov's *Symphonic Dances*. A march derived from one of Shostakovich's own symphonies – the Seventh – builds to a huge climax which after one crashing discord dissolves into a series of short passages culminating in a return of the Wagner 'fate' motif. A ghostly polka follows and the movement ends with a magical passage for percussion derived from his own Fourth Symphony; a work Shostakovich himself had suppressed for a quarter of a century. 🔥

Programme notes by Marc Rochester





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## 節目 Programme

柴可夫斯基 《羅密歐與茱麗葉》幻想序曲  
浦羅哥菲夫 G小調第二鋼琴協奏曲  
穆索斯基 《圖畫展覽會》  
TCHAIKOVSKY *Romeo and Juliet Fantasy Overture*  
PROKOFIEV *Piano Concerto No. 2 in G minor*  
MUSSORGSKY *Pictures at an Exhibition*

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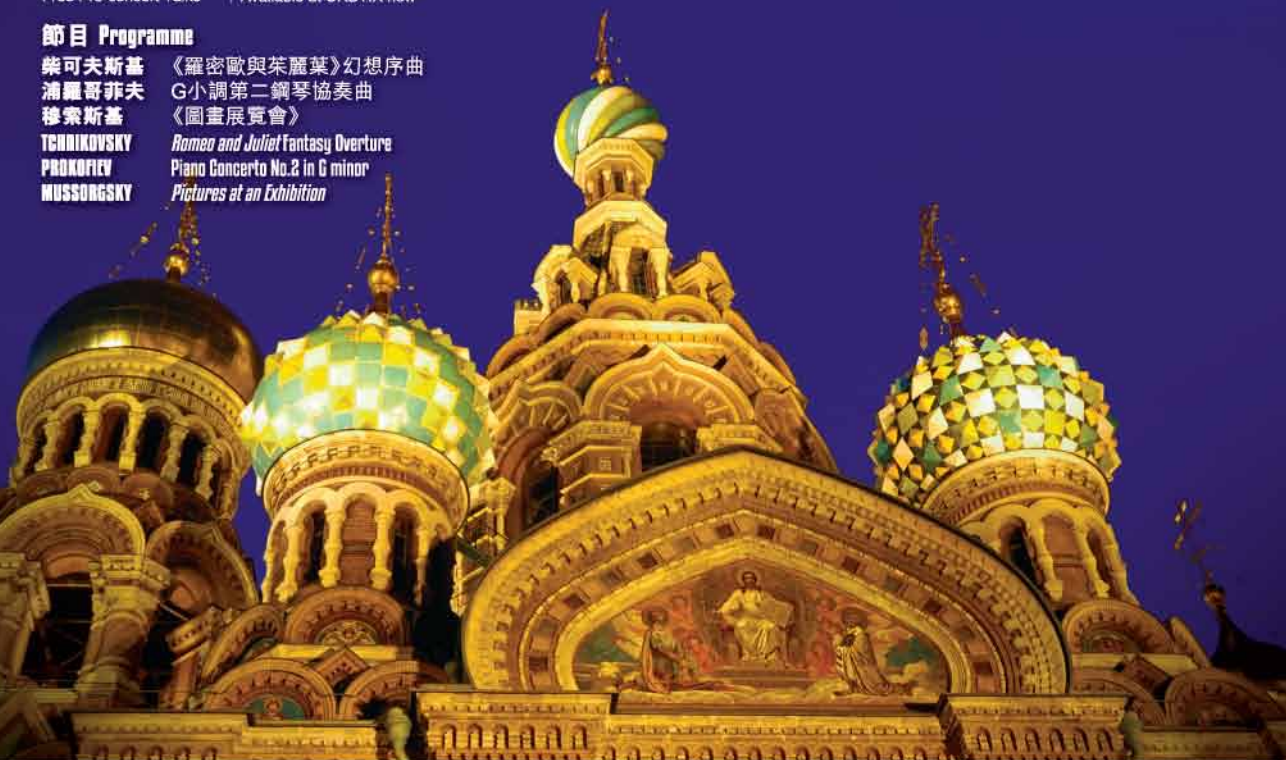
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Karajan Conducting Fellowship



張昊辰 Zhang Haochen  
鋼琴 piano



關瑞安 Carolyn Kwan  
指揮 conductor



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01

PHOTO Charlie Schuck

講到要寫出強而有力的音樂，俄羅斯作曲家浦羅哥菲夫算是略懂一二。仍是一位學生的時候，他以既暴力又具侵略性的音樂嚇怕老師，特別是他的第一鋼琴協奏曲，當時被他的教授們評為「可怕的噪音」。他從學院出走到外面的世界，要靠自己的天才餬口，可是這沒有阻止他繼續嚇怕觀眾，事實上，他曾一度以引起爭議為樂。第二鋼琴協奏曲的演出惹來噓聲四起，觀眾對此嗤之以鼻。更有樂評形容浦羅哥菲夫「一時在掃琴鍵，一時就亂彈一通」，但今時今日，這首協奏曲是任何一位鋼琴家基本的曲目，那些當日不看好浦羅哥菲夫的人都要大跌眼鏡了。

6月10及11日，卡拉揚指揮大賽首位女性得獎者關琦安將指揮一套全俄羅斯音樂的節目，浦羅哥菲夫第二鋼琴協奏曲固然是重頭戲，但開場曲柴可夫斯基的《羅密歐與茱麗葉》和壓軸的《圖畫展覽會》(穆索斯基作曲、拉威爾配器)亦絕不比第二鋼琴協奏曲遜色，反而更具優雅氣質。在第二鋼琴協奏擔任獨奏的是中國年青鋼琴家張昊辰。

浦羅哥菲夫創作第二鋼琴協奏曲時剛好和張昊辰一樣，都是二十出頭。張昊辰的鋼琴旋風席捲全球，他是第十三屆范·克萊本國際鋼琴大賽金獎得主，是大賽有史以來最年輕的參賽者，也是首位得金獎的中國鋼琴家。傳媒對他趨之若鶩，《聖地牙哥藝術評論》就寫：「這位年青的小伙子的演奏比起許多已成名的獨奏鋼琴家不相伯仲，甚至青出於藍，如果你有機會聽他的現場演奏，不用猶疑！」



02

PHOTO 2009 Altire Media Van Cliburn Foundation

When it came to forceful music, the Russian composer Prokofiev knew a thing or two. As a student he horrified his tutors with his violent and aggressive music, especially the first piano concerto, which was described by one of his professors as a "hideous cacophony". Having to go out into the world and live off his own talents did not stop him from going all out to shock his audience – indeed, for a while he thrived on controversy. His second piano concerto was met with boos and hisses from its appalled first audience. One critic described Prokofiev as "at one moment dusting the keyboard, at another tapping the notes at random", but Prokofiev had the last laugh, and the concerto is now a mainstay of any concert pianist's repertory.

On 10th and 11th of June, conductor Carolyn Kuan, first female winner of Herbert von Karajan Conducting Fellowship, will present an all-Russian programme with Prokofiev's second piano concerto sandwiched between the more elegant – but no less exciting – sounds of Tchaikovsky's *Romeo and Juliet* and Mussorgsky's *Pictures at an Exhibition*, orchestrated by Ravel. The concerto is certainly an appropriate work to hear performed by the latest young piano phenomenon from China, Zhang Haochen.

Today exactly the same age as Prokofiev was when he wrote his second concerto, Zhang has been taking the piano world by storm. His credentials include being one of the youngest participants – and the first-ever Chinese recipient – of the prestigious Nancy Lee and Perry R. Bass Gold Medal at the Thirteenth Van Cliburn International Piano Competition. The press has certainly raved about him, *San Diego Arts* writing, "This young man right now is playing at a level equal to or better than many of the established pianists on the recital circuit. If you have the opportunity to hear him live...do so!"

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PHOTO Bobby Lee



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First Associate  
Concertmaster



王思恆  
Wong Sze-hang  
第二副團長  
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Third Associate  
Concertmaster



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倪瀾  
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Wang Liang



# 徐烜  
Xu Heng



張希  
Zhang Xi

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Fan Ting



■ 趙滢娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



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Second  
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Liu Boxuan



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Liu Fang-xi

中提琴  
Violas



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Andrew Ling



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何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身成為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘豐、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛垣。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com) 與樂團事務助理經理丁美雲小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The programme is directed by the Hong Kong Philharmonic Orchestra's Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Natalie Ting, Assistant Orchestral Operations Manager, at (852) 2721 1582 or email: [rho\\_fellowships@hkpo.com](mailto:rho_fellowships@hkpo.com).

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# Maestro Circle 大師會

大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Maestro Circle is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Maestro Circle members.

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