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BEETHOVEN 5 ★ BRIGHT SHENG

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Centenary Concert – a National Day celebration

百年辛亥—國慶音樂會

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Opening performance is sponsored by

SUNWAH 新華集團

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Edo de Waart
artistic director & chief conductor

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SUNWAH 新華集團



獻辭 Message

歡迎蒞臨今晚的國慶音樂會。

新華集團連續第四年冠名贊助香港管弦樂團國慶音樂會首場演出，令我們引以為傲。今年的音樂會除了慶祝中華人民共和國62週年慶典外，亦藉此機會紀念辛亥革命一百週年。

港樂今年特別呈獻貝多芬的「命運」交響曲和華裔作曲家盛宗亮的《鄉思》，當中，《鄉思》這首名作譜出作曲家對祖國的深厚懷念，盛宗亮被稱譽為一位極具創意的作曲家，他的音樂既糅合東西音樂文化，又超脫傳統美學範疇，並由國際著名華人豎琴演奏家于丹與屢獲國際大獎的港樂副指揮蘇柏軒傾情演出，他們三人的合作將會是一個完美的組合。

2011年是新華集團成立54周年紀念，亦是集團發展金融財務業務20周年慶典，集團今年對旗下新華匯富集團有限公司進行了連串重組活動，將會在金融市場上投放更多資源和積極拓展大中華業務，就如中國的辛亥革命，為集團開創新的里程。

我們非常感謝好友們的光臨指導，多年來給予我們無限的支持。祝願各位嘉賓有一個愉快和難忘的晚上。

WELCOME to tonight's National Day Concert.

Sunwah is proud to sponsor for the 4th consecutive year the opening performance of the China National Day Celebration Concert presented by the Hong Kong Philharmonic Orchestra. This year, apart from celebrating the 62nd National Day of the People's Republic of China, the Concert also serves to commemorate the centenary of China's 1911 Revolution.

The specially-chosen programme includes Beethoven's Fifth Symphony and Bright Sheng's *Never Far Away*, a masterpiece in memory of his homeland, China. Sheng is a highly-regarded and innovative composer who merges diverse musical traditions to transcend conventional aesthetic boundaries. Joining forces with the Orchestra is world-acclaimed Chinese harpist Dan Yu and conductor Perry So, Associate Conductor of HKPO, who is also a frequent international award winner. They form a perfect trio for this special occasion.

The year 2011 marks the 54th anniversary of Sunwah, and also the 20th anniversary of the development of its financial section. Sunwah is going through a major restructuring of its financial arm, the Sunwah Kingsway Capital Holdings Ltd, which signifies a deeper commitment in the Greater China capital market. Just like the 1911 Revolution in China, it opens up a new era for significant proactive changes and development.

I would like to express our gratitude to many of our good friends for their presence and unfailing support over these years. I wish all of you an enjoyable and memorable evening.

蔡冠深博士

Dr Jonathan Choi Koon-shum

BBS JP

新華集團主席

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LU Qiming

09 呂其明 《紅旗頌》

15 LU QIMING *Ode to the Red Flag*

~12'

Bright SHENG

10 盛宗亮 《鄉思》〔亞洲首演〕

16 BRIGHT SHENG *Never Far Away* (Asian Première)

~24'

中 場 休 息 i n t e r v a l

BEETHOVEN

12 貝多芬 第五交響曲

18 BEETHOVEN *Symphony No.5*

~31'

ARTISTS

21 蘇柏軒 指揮 / Perry So conductor

11 于丹 豎琴

17 Dan Yu harp



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A Sound Commitment



Edo de Waart



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Principal Patron 首席贊助



SWIRE

PERRY SO

蘇柏軒 | 香港管弦樂團副指揮
ASSOCIATE CONDUCTOR, HKPO

我認為《鄉思》是盛宗亮的顛峰傑作，
是一場無與倫比的個人知性之旅，在中國民謠與
西方交響傳統之間開展對話。



英國小說家佛斯特說過：「貝多芬第五交響曲是人耳朵聽過最美妙的聲響。」離首演二百多年後的今日，貝五那段由逆境奮鬥出光明的情感旅程，一直為人們帶來獨一無二、強而有力的希望。今次重新探索這首偉大的交響曲，令人憶起它的破舊立新、陡峭巍峨，令人再次明白到音樂於登峰造極之時，聲音的交織就會超脫為人生最深刻體會的一部份。

很高興我和港樂可以參與今次盛宗亮《鄉思》的亞洲首演，並與豎琴家于丹同台演出。盛宗亮是現今最優秀的作曲家之一，我自學生時代第一次聽到他的交響詩《痕》的時候，已經被他能將意念完美融合和音樂上強烈的想像所吸引。我認為《鄉思》是盛宗亮的顛峰傑作，是一場無與倫比的個人知性之旅，在中國民謠與西方交響傳統之間開展對話。

今晚，我們以呂其明熱烈積極的《紅旗頌》為音樂會揭開序幕，這是另一個時代的掠影，滿載電影色彩和活力。

The English novelist E. M. Forster once said that “Beethoven’s Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man.” Over two hundred years after its first performance, the Symphony’s emotional journey *per aspera ad astra* (through adversity to the stars) remains a uniquely powerful experience of hope. To revisit this monumental symphony is to be reminded of its iconoclastic, cragged greatness, of how music at its best reaches beyond the interplay of sounds to live out the most profound human experiences.

I am thrilled that we are able to present the Asian première of Bright Sheng’s *Never Far Away* with harpist Dan Yu. Bright is one of the finest composers working today, and ever since I first heard his symphonic poem *H’un* (Lacerations) as a student, my admiration has continued to grow for the seamless melding of idioms and the searing imagery in his music. In my mind *Never Far Away* stands as something of a capstone in Bright’s work so far: a fascinating personal tour through the evolving dialogue between Chinese folk musics and the Western symphonic tradition.

We begin tonight with the fervent optimism of Lu Qiming’s *Ode to the Red Flag* – a snapshot of a different era, its cinematic sweep colourful and uplifting.





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DAN YU

于丹 | 豎琴 HARP

此曲（《小河淌水》）恰是我在豎琴上所彈的第一首中國樂曲。旅美多年後來到香港演奏同一支旋律，也讓我感到，故鄉從來就不是那麼遙遠。



「早在大學時代我就非常欣賞盛宗亮這位傑出的華人作曲家，這次很興奮有機會演奏《鄉思》——他第一次為獨奏豎琴而寫的作品。在這首樂曲當中，作曲家巧妙地運用了一些非傳統奏法，賦予豎琴特別的音色，給演奏者及觀眾都帶來全新體驗。在第一和第三樂章中作曲家借用了中國人耳熟能詳的雲南民歌《小河淌水》的旋律，而此曲恰是我在豎琴上所彈的第一首中國樂曲。旅美多年後來到香港演奏同一支旋律，也讓我感到，故鄉從來就不是那麼遙遠。」

"Bright Sheng is a brilliant Chinese composer whom I have held in high regard since my university years. I am thrilled to have the opportunity to perform the first piece he has ever written for the harp as a solo instrument. In *Never Far Away* the composer ingeniously utilises some non-traditional harp playing techniques that give the instrument a unique sound, and offer a whole new experience for the performer and the audience. In the first and the third movements he makes use of an all-time favourite Chinese folk melody from the Yunnan province, *Flowing Stream*. This piece also happens to be the first Chinese piece I ever played on a harp. To play this same melody in Hong Kong, after spending years in the U.S., also makes me feel that home has indeed never been that far away."



PHOTO Cheung Chi Wai

DAVID THOMPSON

湯晨暉 | 首席圓號 PRINCIPAL HORN

...IT IS A UNIQUE CHALLENGE TO PUT A DIFFERENT SPIN ON THIS WORK (BEETHOVEN 5) EACH TIME WE PLAY IT, WHEN OUR CONTRIBUTION OFTEN MAY BE A MOTIF OF A MERE FOUR NOTES.



「我認為作為音樂的詮釋者，我們應該要以能在每一場音樂會，甚至每一次綵排都能奏出變化為己任。變化能令音樂保持新鮮感，這份新鮮感不但令觀眾、也令樂團的每一位團員更易投入其中。要在像貝多芬第五交響曲的樂曲中保持新鮮感尤其重要，也特別困難——因為貝五不但耳熟能詳、深受觀眾愛戴，而且十分精練（這正是貝多芬的過人之處）。所以，要為這首交響曲帶來不同面貌對我們來說每次都是獨一無二的挑戰，因為很多時我們都要在簡單如一個四音樂思中表達自己。」

"I believe it should be our goal, as interpreters of music, to try to say something differently at every concert, even every rehearsal – to keep the music fresh not only for the audience, but even for our colleagues in the orchestra, to help keep everyone engaged in the dialogue. That is perhaps never more important, but also more difficult, than in a work like the Beethoven Fifth, both because it is such an incredibly well-known and beloved work for the audience, but also because Beethoven's genius lies in his economy of material. So it is a unique challenge to put a different spin on this work each time we play it, when our contribution often may be a motif of a mere four notes."



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呂其明

生於1930年

《紅旗頌》

「其實我這麼多年來，我是一直在想要寫一部這樣的作品，當時我就選擇了以1949年10月1號開國大典為背景，以毛主席在天安門上向全世界莊嚴宣告中華人民共和國成立了，中華人民從此站起來了，天安門上飄揚著第一面五星紅旗，它升起的時候，人民看這個紅旗，特別是從黑暗中間走過來的一些人們，對著紅旗那種無比自豪、那種解放的一種感情，是無法用語言來表達的。」

「這個是我多年積累的、我的倉庫有了作用了，它給我提供了大量的素材，民間音樂的素材，我這個寫，你絕對不能寫成陝北的、四川的、或者是江南的，不行，聽起來是民族的，但是又不是某一個地方的，所以我所吸收的，可以說是南腔北調，都有這個素材，都有這個因素，音樂的元素在裡面，我用了國歌，從國歌裡面派生了一個引子主導動機，這個主導動機從引子一直到尾聲，全部貫穿在裡面，是紅旗飄飄的那種形象。」

節錄自呂其明接受中央電視台節目《音樂人生》的訪問（2011年7月）



生於安徽無為的呂其明，十歲參加新四軍，在抗日部隊文工團的軍旅生活期間，受音樂家賀綠汀的啟蒙愛上小提琴，1956年創作融合山東民樂的電影音樂《鐵道游擊隊》，成為他的個人代表作。1959年入讀上海音樂學院學習作曲與指揮，1965年2月應邀為第六屆「上海之春」音樂會創作開幕曲《紅旗頌》，曲名由指揮家黃貽鈞定名，6月在「上海之春」音樂會開幕式上，由陳傳熙指揮上海交響樂團、上海電影樂團和上海管弦樂團首演。

編制：

短笛、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、小鼓、鈸、大鼓、管鐘、豎琴、鋼琴及弦樂組。

盛宗亮

生於1955年

《鄉思》為約蘭塔·孔朵娜希絲而作，由聖地亞哥交響樂團、達拉斯交響樂團、大瀑布交響樂團和奧柏林音樂學院共同委約，2008年10月24日由林望傑指揮聖地亞哥交響樂團首演，稍後再由其他委約機構再演，包括達拉斯交響樂團〔2009年1月22日，利奧納德·史拉健指揮〕、大瀑布交響樂團〔2009年4月3日，作曲家親自指揮〕和歐柏林音樂學院交響樂團，全部由約蘭塔·孔朵娜希絲擔任獨奏。

語言學中所謂「洋濱涇語」和「混語方言」，意指特定地域內，人們由於沒有共同語言而迫不得已產生的「交際語」。初時出現的是相當簡易的「洋濱涇語」，僅用作應付必要的語言互動；但久而久之，尤其當兒童以這種語言作為其第一語言時，就可能發展出一種較之結構複雜、詞彙豐富的語言，為之「混語方言」。有時我覺得不妨用這種語言現象來形容自己的創作手法：一種不斷演進的音樂風格，糅合眾多語言為一體，其表現力之豐富讓作曲家足以能自在、有力地將其設想與聽眾直接交流；然而每一語言則由於其獨特來源而不盡相同。

〈月影〉靈感來自一首中國民歌，講述少女在月光下思念遠方的愛人。

〈醉漁〉靈感來自同名古琴名曲，刻劃醉酒的漁夫日暮時分搖船歸途中的所思所感。

第三樂章以三音五聲音階動機為基礎，在樂章裡千變萬化，因而樂章以〈多變的五音〉為題。假如家鄉文化仍是創作的靈感泉源，則你從未遠離祖國。

盛宗亮

《鄉思》

月影
醉漁
多變的五音



PHOTO Wah Lui

生於上海的盛宗亮自1982年移居美國紐約，現任密西根大學伯恩斯坦傑出大學教授及紐約城市大學皇后書院柯普蘭音樂學院傑出駐校藝術家。

他的音樂深受東亞及中亞音樂傳統影響，並廣受全球各地委約，如美國白宮及2008年北京奧運會。

自2010年起，盛宗亮受任於香港科技大學包玉剛傑出客席教授，並創立每年一度、為其兩週的「創意間的親暱—盛宗亮與國際作曲家/演奏家聚會香港」活動，並擔任該活動的藝術總監。



自從於2001年贏得第五屆美國國際豎琴大賽金獎後，于丹便穿梭美國、歐洲及亞洲演出，並於紐約的愛麗絲杜妮廳及倫敦的威格摩音樂廳亮相，廣受好評。她又兩度於世界豎琴會議（日內瓦及阿姆斯特丹）演出。她的兩張獨奏專輯《夜鶯》和《春江花月夜》分別於2002年及2005年發行。

生於中國瀋陽，于丹自六歲起學習鋼琴，十歲開始學習豎琴。她於畢保德音樂學院取得學士及碩士學位，及印第安那大學修畢演奏文憑，現時是香港豎琴堡的藝術總監。

編制：

獨奏豎琴、兩支長笛〔其一兼短笛〕、兩支雙簧管〔其一兼英國管〕、兩支單簧管〔其一兼低音單簧管〕、兩支巴松管〔其一兼低音巴松管〕、四支圓號、兩支小號、兩支長號、定音鼓、小鼓、鈸、大鼓、管鐘、三角鐵、馬林巴琴、簾條、鑼、鐘琴、電鋼琴、中國木魚、鐘樹、西洋木魚、古鈸、手鼓、康加鼓、風鑼、懸鈸、鋼琴〔兼鋼片琴〕及弦樂組。

貝多芬

1770-1827

上半場兩首樂曲，一首歌頌國旗，一首流露作曲家對祖國的情懷，下半場的曲目卻是首早已成為古典音樂標誌、在世界各地都家傳戶曉的交響曲，乍看之下似乎風馬牛不相及，但貝多芬的第五交響曲也不外乎歌頌祖國的自然景致與人民生活。呂其明和盛宗亮表達出自己以身為中國人而自豪，貝多芬也流露出自己身為德國人的驕傲——雖然貝多芬在生時還沒有一個稱為「德國」的國家主體，只有多個擁有共同的語言和文化遺產的獨立邦國。

十九世紀初，民主思想在歐洲迅速傳播，雖然大家都知道貝多芬大力支持民主思想，但他熱愛鄉郊生活才是為祖國深感自豪的真正原因。這一點在第五交響曲的開端音型已可見端倪——這個聞名遐邇的音型並非如某位天馬行空的評論家所說，代表「命運在叩門」，也不是如十九世紀作家 E. T. A. 霍夫曼所言，是「來自詭異破壞力量的不祥預感」，而是維也納樹林裡一種雀鳥的叫聲〔明確點說是黃鸝〕——而貝多芬經常獨自在這些樹林中散步。

第五交響曲1808年12月22日在維也納首演時反應未如理想，問題並非出在樂曲身上，而是首演當日的安排。於同一場合首演的還有貝多芬第六交響曲「田園」、第四鋼琴協奏曲、合唱幻想曲和C大調彌撒曲〔長篇選段〕。有觀眾在日記寫道：「我們一直坐在那裡，由六時半到十時半，天氣還冷得要命。這次的經歷說明，即使是好東西也嫌太多——更別說聲音這麼大。」事實上，當晚觀眾倒是真的應該感到高興，因為他們不但見證了古典音樂史上一首金曲的誕生，還見證了樂團發展史上的一個里程碑——在交響樂中採用短笛、低音巴松管和長號，實在史無前例。

第一樂章之所以劇力萬鈞，全賴開端的四音音型。這音型實質上是全樂章的基礎，改頭換面後又突然出現，有時的確像「命運在叩門」，有

C小調第五交響曲，Op.67

輝煌的快板

稍快的行板

快板

快板

時則像鳥語〔別忘了貝多芬第五交響曲與「田園」交響曲是同步寫作的〕，然而樂章卻以掙扎與激情為主——有評論認為這是「懇求憐憫與拒絕開恩之間的衝突」。

第二樂章氣氛一轉，變得優雅精緻，樂章採用主題與變奏，先由中提琴和大提琴交代主題。作曲家初時以「小步舞曲」為題，但後來把標題摘除，但保留了舞曲風格。

第三樂章開始時低迴婉轉，彷彿猶疑不決似的，稍後圓號奏出強勁的四音音型，雖然明顯與第一樂章開端遙相呼應，現在卻沒有步步進迫的感覺，第三、四樂章一氣呵成，沒有間斷。隨著**第四樂章**開始，音樂變得壯麗歡快。

節目介紹中文翻譯：鄭曉彤

編制：

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

A high-contrast, black and white close-up portrait of Philip Glass. He is looking directly at the camera with a serious expression. He has curly hair and is wearing round-rimmed glasses. The lighting is dramatic, highlighting the texture of his skin and the details of his face.

18 & 19.11.2011

Swire Maestro

PHILIP GLASS

Double Concerto for violin and cello

Asian Première ::

JAAP VAN ZWEDEN

MICHAEL GUTTMAN

WENDY SUTTER

LU Qiming

b.1930

Ode to the Red Flag

"For many years I had been wanting to write a piece like that. I chose the National Founding Ceremony on 1st October 1949 as the background – the moment when Chairman Mao solemnly declared to the whole world that the People's Republic of China had been established, that the people of China would rise from now on, and as the five-star flag flew proudly for the first time above the Tiananmen Square. As the flag was raised, as people watched it rising up the pole, the pride and sense of liberation, especially for those who went through a dark journey in the past, was truly beyond any words.

"Of the musical elements in the piece, I drew them from a wide variety of Chinese sources, which I had collected over the years. I had been building a musical 'warehouse' for many years. It housed a vast range of materials, most of which came from the people. You can't call it music from Shanbei, Sichuan or Jiangnan. It alludes to folk music, but is an amalgam of tunes and styles from the north and south rather than to one particular region. I also used the National Anthem as a kind of recurring theme which appears throughout the piece, evoking the image of the red flag flying in the sky."

Extracted from Lu Qiming's interview with the CCTV programme *Musical Life* in July, 2011

INSTRUMENTATION:

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



Born in Wuwei county in Anhui Province, **Lu Qiming** joined the New Fourth Army at the age of 10. His passion for the violin was inspired by He Luding, a musician who was part of a travelling cultural troupe during the opposition to the Japanese invasion. In 1956 he wrote the film score for *The Railroad Guerrillas* which, infused with elements of Shandong folk music, soon became his signature piece. Three years later he entered the Shanghai Conservatory of Music to study composition and conducting. *Ode to the Red Flag* was commissioned in February 1965 for the opening of the Shanghai Spring Concert. The title was suggested by the conductor, Huang Yijun, and the work was premièred by the Shanghai Symphony, Shanghai Film Orchestra and the Shanghai Philharmonic under the baton of Chen Chuanxi.

Bright **SHENG**

b. 1955

Never Far Away was co-commissioned by the San Diego Symphony, the Dallas Symphony, the Grand Rapids Symphony and the Oberlin Conservatory of Music. It was written for and dedicated to Yolanda Kondonassis who gave the première on 24th October 2008 with the San Diego Symphony conducted by Jahja Ling, and appeared in subsequent performances on 22nd January 2009 with the Dallas Symphony conducted by Leonard Slatkin, 3rd April 2009 with the Grand Rapids Symphony conducted by the composer, and by the Oberlin Conservatory of Music Symphony.

In linguistics, pidgins and creoles refer to languages developed out of necessity by people who do not share a common tongue in a specific geographic area – a kind of ‘contact language’. In this early state communication (called pidgin) can be quite simple, only needing to fulfil the necessary verbal interaction. Yet once the language has been in use long enough, especially when children learn it as their first language, it can develop into a full language with a far more complex structure and richer vocabulary; the emergence of a creole. Sometimes I feel it might be appropriate to apply this linguistic phenomenon to my compositional approach; an evolving musical style, fused from several different ones, expressive enough for me comfortably and effectively to communicate my musical thoughts with the listener, while each musical creole is personal, depending on the sources from which it was drawn.

Moonlight Shadows is inspired by a Chinese folk song on a young girl’s longing under the moonlight for her far-away lover.

The Drunken Fisher is inspired by a Chinese classical instrumental work with the same title, written for *qin* – a seven string zither – portraying a tipsy fisherman’s sentiments on returning home at sunset while rowing a fishing boat.

A three-note pentatonic motif is used in different ways throughout the third movement - hence the title, **Doctored Pentatonics**. If your native culture is still the inspiration of your work, you are never far away from home.

Bright Sheng

Never Far Away

Moonlight Shadows
The Drunken Fisher
Doctored Pentatonics



PHOTO Wah Lui

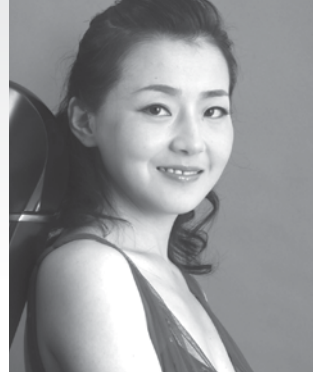
Bright Sheng was born in Shanghai and has lived in New York since 1982. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Distinguished Artist-in-Residence at Aaron Copland School of Music of Queens College, CUNY.

His music, strongly influenced by the traditions of eastern and central Asia, has been commissioned by leading musical institutions across the globe, as well as by the White House and the 2008 Beijing Olympic Games.

Since 2010 he has been the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology, and is the Artistic Director of "The Intimacy of Creativity – The Bright Sheng Partnership: Composers Meet Performers in Hong Kong", an annual two-week workshop.

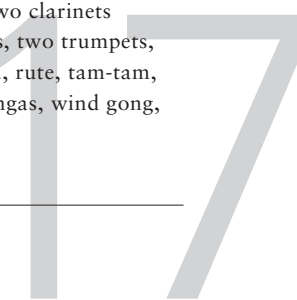
INSTRUMENTATION:

solo harp, two flutes (one doubling piccolo), two oboes (one doubling cor anglais), two clarinets (one doubling bass clarinet), two bassoons (one doubling contra bassoon), four horns, two trumpets, two trombones, timpani, snare drum, cymbals, bass drum, cloches, triangle, marimba, rute, tam-tam, glockenspiel, vibraphone, temple blocks, bell tree, wood blocks, crotales, bongos, congas, wind gong, suspended cymbal, piano (doubling celesta), and strings.



After winning the Gold Medal of the prestigious 5th USA International Harp Competition in 2001, **Dan Yu** has performed throughout the United States, Europe and Asia, and appeared to great acclaims at Alice Tully Hall, New York, and Wigmore Hall, London. She has been featured twice at the World Harp Congress in Geneva and Amsterdam. Her two solo albums *The Nightingale* and *Spring on the Moonlit River* were released in 2002 and 2005 respectively.

Born in Shenyang, China, Dan Yu began studying piano at the age of 6 and harp at 10. She holds Bachelor and Master of Music degrees from the Peabody Conservatory, and an Artist Diploma from Indiana University. She is currently the Music Director of the Hong Kong Harp Chamber.



Ludwig van **BEETHOVEN**

1770–1827

With a first half given over to works in praise of a national flag and expressing warm thoughts for a composer's homeland, and a second half comprising a symphony which has become a truly international symbol of classical music, this might seem a concert of two quite unrelated parts. But in his Fifth Symphony Beethoven had no greater aspirations than a celebration of the nature and life of his homeland. Just as Lu Qiming and Bright Sheng express their pride at being Chinese, so Beethoven expresses his pride at being German; although, of course, in Beethoven's day there was no such national entity as Germany, merely an assortment of independent states with a shared linguistic and cultural heritage.

We know that Beethoven was an ardent supporter of the fledgling democracy spreading across Europe in the early years of the 19th century, but his real pride in his homeland lay in his love of its natural life. That is expressed at the very outset of the symphony when, in the famous "calling card" four-note figure, we hear not the alleged "Fate knocking at the Door", which one fanciful commentator has suggested, nor yet the "presentiments of monstrous, destructive powers", as suggested by the 19th century writer E. T. A. Hoffmann, but a bird (specifically a yellow-hammer) singing from the trees in the Vienna woods in which Beethoven regularly took solitary walks.

First performed in Vienna on 22nd December 1808, Beethoven's Fifth Symphony was not an immediate success. The fault lay not in the music but in the event itself. The concert also presented the première of Beethoven's Sixth Symphony (the "Pastoral"), his Fourth Piano Concerto, his Choral Fantasia and a substantial chunk of his C Major Mass; as one member of the audience wrote in his diary, "there we sat from 6.30 until 10.30 in the most bitter cold and found from experience that one could have too much even of a good thing, let alone a loud one." In fact the audience should have been ecstatic; they were present not only at the birth of one of classical music's most enduring masterpieces, but at a genuine milestone in the history of the orchestra. For the first time in the history of symphonic music the piccolo, contra bassoon and trombones were employed.

The **first movement's** drama stems entirely from the opening four-note figure. It forms the basis for virtually the entire movement, cropping up in various guises sometimes, certainly, like "fate knocking at the door", at others almost like a bird

Symphony No.5 in C minor, Op.67

Allegro con brio
Andante con moto
Allegro
Allegro

singing (it should be remembered that Beethoven wrote much of this symphony at exactly the same time as he was working on his “Pastoral”). The dominant mood of this movement is, however, one of struggle and passion; “the conflict between a cry for pity and the refusal to grant it” in the words of one commentator.

A complete change of mood comes with the graceful and elegant **second movement**, which is a set of variations on the theme announced at the start by violas and cellos. Beethoven originally described this movement as a “Minuet” and, whilst he subsequently dropped that title, the dance-like character remains.

A subdued, almost hesitant start to the **third movement** leads into a powerful four-note pattern from the horns, clearly related to the opening of the entire symphony. But here the music has lost the menace with which it was associated in the first movement and with the start of the **fourth movement**, which follows without a break, the music has been transformed into something gloriously celebratory.

Programme notes by Dr Marc Rochester

INSTRUMENTATION:

piccolo, two flutes, two oboes, two clarinets, two bassoons, contra bassoon, two horns, two trumpets, three trombones, timpani, and strings.



PHOTO Cheung Chi Wai

香港管弦樂團 Hong Kong Philharmonic Orchestra

藝術總監兼總指揮：艾度·迪華特

ARTISTIC DIRECTOR AND CHIEF CONDUCTOR: EDO DE WAART

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。

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。樂團亦經常與其他藝團如香港歌劇院合作，並與中外流行歌手作跨界演出。

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。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

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.

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. The orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaims.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



PHOTO Colin Beere

蘇柏軒 PERRY SO

香港管弦樂團副指揮
ASSOCIATE CONDUCTOR, HKPO

蘇柏軒於2008年10月正式加入香港管弦樂團擔任助理指揮，2010年9月起成為副指揮。他於2008年勇奪俄羅斯聖彼得堡第五屆「國際浦羅哥菲夫指揮大賽」冠軍及特別獎，成為該大賽有史以來第三位獲得冠軍殊榮的參賽者。他是洛杉磯愛樂首屆「杜達梅駐團指揮計劃」指揮之一，在這個為期六星期的計劃當中，他分別指揮洛杉磯愛樂演出四場音樂會，並擔任大師馬錫爾及佩特連科的助理，完成計劃後隨即獲邀再度合作。

今季，他將首次與新加坡交響樂團和丹麥皇家歌劇院合作，並再度指揮紐西蘭交響樂團、台灣國家交響樂團，以及阿斯圖里亞斯交響樂團演出。2010/11樂季，他首次與倫敦愛樂、日本愛樂、密爾沃基交響樂團、澳洲青年樂團、薩格勒布愛樂、塔斯曼尼亞交響樂團及開普敦愛樂合作，並再次獲得洛杉磯愛樂（於荷里活碗型劇場演出）及北荷蘭交響樂團邀請合作。除了指揮港樂音樂會外，蘇柏軒與俄羅斯冬宮樂團的合作緊密，每年都會於樂團假聖彼得堡舉行的春季及夏季音樂節演出。

蘇柏軒1982年在香港出生，耶魯大學比較文學系畢業，是著名文學理論家霍奎斯特之徒。於耶魯畢業後，他曾跟隨畢保德音樂學院指揮系總監、瑞士指揮名師邁耶學習。蘇柏軒又於希臘雅典贏得米特羅波里斯大獎，以及獲香港特區政府民政事務局頒發嘉許狀，以表揚其藝術成就。蘇柏軒現正接受世界級指揮大師艾度·迪華特及洛杉磯愛樂音樂總監沙羅倫的指導。蘇柏軒為中國黃山國際音樂節創辦人兼音樂總監。

Perry So joined the Hong Kong Philharmonic Orchestra in October 2008 as Assistant Conductor and has become Associate Conductor since September 2010. In 2008, he received the first and special prizes at the Fifth International Prokofiev Conducting Competition held in St Petersburg, only the third time the top prize has been awarded. One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So has just completed a six-week residency with that Orchestra conducting four concerts and assisting Lorin Maazel and Vasily Petrenko. This led to an immediate re-invitation.

This season he makes his débuts with the Singapore Symphony Orchestra and the Royal Danish Opera as well as returning to the New Zealand Symphony Orchestra, the National Symphony Orchestra of Taiwan and the Orquesta Sinfónica del Principado de Asturias. 2010/11 saw his débuts with the London Philharmonic Orchestra, Japan Philharmonic Orchestra, Milwaukee Symphony Orchestra, Australian Youth Orchestra, Zagreb Philharmonic Orchestra, Tasmanian Symphony Orchestra and Cape Philharmonic Orchestra. He also made return visits to the Los Angeles Philharmonic (at the Hollywood Bowl) and the Noord Nederlands Orkest. In addition to concerts in Hong Kong, he maintains a close relationship with the State Hermitage Orchestra of Russia with whom he performs annually during the spring and summer festivals in St Petersburg.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature, where he studied with noted literary scholar Michael Holquist. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prize winner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments. His current mentors include Edo de Waart and Esa-Pekka Salonen. Perry So founded and directs the Huangshan International Music Festival, set in the mountains of central China.

香港管弦樂團 Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特
Edo de Waart

藝術總監兼總指揮
ARTISTIC DIRECTOR AND
CHIEF CONDUCTOR

第一小提琴 First Violins



梁建楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



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



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi



PHOTO Lawrence Chan

蘇柏軒
Perry So

副指揮
ASSOCIATE CONDUCTOR

第二小提琴 Second Violins



● 范丁
Fan Ting



■ 趙滢娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冨田中知子
Tomoko Tanaka
Mao



方潔
Fang Jie



何珈樑
Gallant Ho
Ka-leung



簡宏道
Russell Kan
Wang-to



冒異國
Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei



* 賈舒晨
Jia Shuchen



* 賈舒陽
Jia Shuyang



* 劉博軒
Liu Boxuan



* 張劭楠
Zhang Shaonan

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范星
Fan Xing



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



孫斌
Sun Bin



王駿
Wang Jun



張妹影
Zhang Shu-ying



* 袁緯晴
Yuan Yiching



范欣 (休假)
Fan Yan
(On sabbatical leave)

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
Anna Kwan
Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung
Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 潘燮
Pan Yan

低音大提琴
Double Basses



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George
Lomdaridze



▲ 姜馨來
Jiang Xinlai



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
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長笛
Flutes



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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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