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巴孚·約菲與鮑雅蓮娜

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巴孚·約菲 | 指揮

Paavo Järvi | Conductor

鮑雅蓮娜 | 小提琴

Alena Baeva | Violin

林姆斯基-高沙可夫

《西班牙隨想曲》

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

NIKOLAI RIMSKY-KORSAKOV

Capriccio espagnole

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

15'

史達拉汶斯基

小提琴協奏曲

- I. 觸技曲
- II. 詠嘆調 I
- III. 詠嘆調 II
- IV. 隨想曲

IGOR STRAVINSKY

Violin Concerto

- I. Toccata
- II. Aria I
- III. Aria II
- IV. Capriccio

22'

中場休息

INTERMISSION

蕭斯達高維契

第五交響曲

- I. 中板
- II. 小快板
- III. 廣板
- IV. 不太快的快板

DMITRI SHOSTAKOVICH

Symphony no. 5

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

44'

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林姆斯基-高沙可夫 (1844-1908) 《西班牙隨想曲》，op. 34

- I. 晨歌
- II. 變奏曲
- III. 晨歌
- IV. 場景與吉卜賽歌曲
- V. 阿斯圖里亞的方丹戈舞曲

「美妙的白天，美妙的黑夜！日間的天空是深湖藍的，實在美極了；到了晚上就被奇妙的磷光取代……滿月的光芒，透過厚厚的雲層灑向地面，忽明忽暗。一切都不同，而且一點都不像俄羅斯。」

—— 林姆斯基-高沙可夫《我的音樂生活》

俄羅斯作曲家都很喜歡南方。格林卡曾根據一首西班牙民間舞曲寫作序曲；柴可夫斯基則熱愛意大利，還受啟發寫作了《意大利隨想曲》和《佛羅倫斯的回憶》。不過即使跟他們相比，林姆斯基-高沙可夫的情況仍然十分特別。他在俄國海軍當下級軍官時，到過倫敦（更在倫敦東區一所酒吧裡寫下第一交響曲的慢樂章）、紐約、里約熱內盧和加的斯。所以1887年他準備根據西班牙旋律寫作管弦樂曲時，對「西班牙」已經有點頭緒，至少他去過西班牙，起碼不會像德布西那樣——德布西1908年寫作《伊比利亞》時，連西班牙也沒去過！林姆斯基-高沙可夫在回憶錄中，寫到南方夜晚的色彩與溫暖

環境時顯得眉飛色舞，顯然對於對這位管弦樂色彩大師來說，地中海一帶有著特別的魅力。

作曲家起初動筆時，《西班牙隨想曲》原本是小提琴與樂團合奏的「西班牙主題幻想曲」，但他不久就覺得沒有獨奏者會更有趣——「幾個西班牙主題都帶有舞曲特質，有很多素材可以讓我採用色彩繽紛的管弦樂效果。」可是，第一小提琴在完稿中（由五樂章組成）也像主角，此外單簧管和豎琴也舉足輕重。開端的〈晨歌〉奠定了樂曲豐盛喜慶的氣氛，而且在全曲中段和結尾也重現，手法類似前導主題。〈變奏曲〉帶領著夜曲似的溫柔旋律，穿過種種溫暖的管弦樂色彩，之後〈晨歌〉闖入。

神氣活現的〈場景與吉卜賽歌曲〉以號角曲開始，好些精彩的器樂獨奏段都充滿吉卜賽神韻；生氣勃勃的〈阿斯圖里亞的方丹戈舞曲〉緊接著開始，與前一樂章沒有間斷；然後〈晨歌〉重現，把《隨想曲》推進到熱烈的結束。「總的來說，儘管《隨想曲》無疑是首純外在的樂曲，但仍很生動燦爛。」林姆斯基-高沙可夫說話總是輕描淡寫的，他真正意思是：也許《西班牙隨想曲》算不上深刻，但聽著會令人十分愉快。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、兩支雙簧管（其二兼英國管）、兩支單簧管、兩支巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、敲擊樂器、豎琴及弦樂組。



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NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

Capriccio espagnol, op. 34

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

“Wonderful days, and wonderful nights! The marvellous dark azure-colour of the sky by day would be replaced by a fantastic phosphorescent light at night . . . the light of the full moon dipping in and out of the heaping clouds was simply dazzling. Everything was different; and nothing like Russia.”

—Rimsky-Korsakov, *My Musical Life*

Russian composers loved the South. Glinka wrote an overture on a Spanish folk-dance, and Tchaikovsky’s love of Italy inspired his *Capriccio italien* and *Souvenir de Florence*. But even in this company, Rimsky-Korsakov was a special case. As a junior officer in the Russian Navy, he’d travelled to London (where he wrote the slow movement of his First Symphony in an East End pub), New York, Rio de Janeiro and Cádiz. So when, in 1887, he set about writing an orchestral work on Spanish melodies, he actually had some idea what he was dealing with. At least, unlike Claude Debussy, who wrote his *Ibéria* in 1908, he’d actually visited Spain! And for Rimsky-Korsakov, the master of orchestral colour, who wrote rapturously in his memoirs of the colours and warmth of the southern

night, the Mediterranean world held a special allure.

Capriccio espagnol began as a “Fantasy on Spanish Themes” for violin and orchestra, but Rimsky soon decided that he could have more fun without a soloist – “the Spanish themes, of dance character, furnished me with rich material for employing colourful orchestral effects.” The first violin does, however, have a starring role in the five-movement *Capriccio*, as do the clarinet and harp. The opening *Alborada* (morning song) sets an exuberant, festive mood and returns at the middle and end of the *Capriccio* as a sort of motto-theme. The *Variazioni* guides a tender, nocturne-like melody through a range of warm orchestral colours before the *Alborada* bustles in once more.

The swaggering *Scena e canto gitano* (Scene and gypsy song) opens with a fanfare and summons the gypsy spirit with some brilliant instrumental solos; the spirited *Fandango asturiano* follows straight on, before the *Alborada* returns to sweep the *Capriccio* to a riotous finish. “All in all,” Rimsky wrote, “the *Capriccio* is undoubtedly a purely external piece, but vividly brilliant for all that.” This was his typically understated way of saying that *Capriccio espagnol* may not be a profound piece – but it’s an enormously enjoyable one.

Programme notes by Richard Bratby

Instrumentation

Two flutes, piccolo, two oboes (both doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

史達拉汶斯基 (1882–1971)

D大調小提琴協奏曲

- I. 觸技曲
- II. 詠嘆調 I
- III. 詠嘆調 II
- IV. 隨想曲

1930年10月，史達拉汶斯基經自己的德國出版商負責人史特勒卡 (Willy Strecker) 介紹，認識了波蘭裔美籍小提琴家德斯健 (Samuel Dushkin)，共晉晚餐。史特勒卡十分希望史達拉汶斯基寫作小提琴協奏曲讓他出版，於是跟作曲家再三保證德斯健不是那種自負而喜怒無常的技巧大師，而是「有修養、有熱誠又聰穎的音樂家」。這實在是明智之舉：史達拉汶斯基本身非常討厭舊式浪漫派小提琴炫技。他在自傳中憶述：「我有點拿不定主意。」

我很怕德斯健這種技巧大師。我知道但凡技巧大師，總會有些誘惑和危機是他們不太應付得來的……但跟其他演奏家相比，德斯健在這方面卻是例外。我很高興在這位天生小提琴家身上，找到的除了非凡的天賦之外，還有音樂文化與圓熟的理解力，而且他演奏時也表現出罕見的自律克制。

簡言之，他們很合得來：先是談得來，音樂上也合得來。也幸好小提琴技術上的事情，史達拉汶斯基確實不太懂；可是他一生人都有「轉危為機」的習慣，而且「機」還是一等一的。對寫作小提琴協奏曲，他很快就變得興致勃勃——他要寫作一首違反常規的小提琴協奏曲。原因很簡單：因為他寫不了傳統音樂。此外他也向德國作曲家、小提琴與中提琴技巧大師亨德密特 (Paul Hindemith) 問過意見。史達拉汶斯基憶述：「他不但為我解惑，更告訴我，這件事實在好極了，能讓我避免繼續採用慣常的技巧，好讓新意念萌芽。如果手指繼續做慣常的動作，就不會想到這些新意念。」

事實也正是如此——1930至1931年整個冬季與春季，史達拉汶斯基都在法國寫作這首協奏曲：先在尼斯，後來搬家到沃雷普 (位於格勒諾勃附近) 後也繼續寫作。儘管如此，但德斯健也能隨時給他意見與提議。據德斯健憶述，有次他和史達拉汶斯基在巴黎一家餐廳午餐，史達拉汶斯基突然拿出一張紙，在上面寫下一個和弦，然後問他這個和弦是否能拉奏。「我從未見過跨度這麼大的和弦，於是答不行。史達拉汶斯基就說：『可惜啊』。回家後我就試試拉奏，卻發現其實也相當容易，令我十分驚訝。」

這一次也是幸好，因為史達拉汶斯基已決定協奏曲每個樂章，都以這個無法演奏、違背直覺的和弦開始 (他說這是樂曲的「通行證」)。回到沃雷普後他繼續寫作，就在「一堆打開的半滿箱子匣子之間，在眾多搬家工人、家具商、電器技工和水喉匠來來往往的時候」完成全曲。

這時，史達拉汶斯基對常規古典曲式也很反感，程度不亞於他對浪漫派小提琴觀念的厭惡。於是他將協奏曲寫成四首古怪精簡的特色小品，選用樂器為獨奏小提琴與完整樂團——雖說是完整樂團，但效果十分靈巧，而且作曲家也堅稱樂曲其實是室內樂。第一、四樂章裡 (分別是「觸技曲」與「隨想曲」)，小提琴恍如木無表情地跳著步態舞，一邊與木管開玩笑，一邊圍繞著敲擊樂和銅管樂的感嘆音型舞動，而且經常粗魯無禮。歌與舞出現在第二、三樂章，兩個樂章的標題都是「詠嘆調」。「詠嘆調 I」任性多變；「詠嘆調 II」則既凝重又悅耳，甚有巴赫遺風 (巴赫是史達拉汶斯基十分敬重的作曲家)。樂曲1931年10月23日在柏林首演，德斯健擔任獨奏，史達拉汶斯基親自指揮。

樂曲介紹由 Richard Bratby 撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、兩支雙簧管、英國管、三支單簧管 (其一兼降E調單簧管)、三支巴松管 (其一兼低音巴松管)、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

IGOR STRAVINSKY

(1882–1971)

Violin Concerto in D

- I. **Toccata**
- II. **Aria I**
- III. **Aria II**
- IV. **Capriccio**

Stravinsky met the Polish-American violinist Samuel Dushkin over dinner in Wiesbaden in October 1930. They'd been introduced by Stravinsky's German publisher Willy Strecker, who was keen to obtain a Stravinsky violin concerto, and who assured the composer (in the words of Stravinsky's biographer Stephen Walsh) that Dushkin was no *prima donna* virtuoso, but a "cultivated and dedicated musician of intelligence". It was a shrewd move: Stravinsky was temperamentally allergic to old-style romantic violin virtuosity. "I had been a little doubtful," he recalled in his autobiography.

I was afraid of Dushkin as a virtuoso. I knew that for virtuosi there were temptations and dangers that they were not all capable of overcoming . . . Dushkin is certainly an exception in this respect among many of his fellow players, and I was very glad to find in him, besides his remarkable gifts as a born violinist, a musical culture, a delicate understanding and – in the exercise of his profession – a self-abnegation that is very rare.

In short, they clicked; first socially, and then musically. It was just as

well: Stravinsky had no technical understanding of the violin, but he had a lifelong habit of taking lemons and making first-rate lemonade. He quickly warmed to the idea of writing a violin concerto that played against type, simply because he was incapable of writing conventional music. He asked for a second opinion from the German composer Paul Hindemith – a brilliant violin and viola virtuoso. Stravinsky recalled, "Not only did he allay my doubts, but he went further and told me that it would be a very good thing, as it would make me avoid a routine technique, and would give rise to ideas which would not be suggested by the routine movement of the fingers."

That certainly turned out to be the case. Though throughout the winter and spring of 1930–31, as Stravinsky worked on the Concerto in Nice and later his new home at Voreppe, near Grenoble, Dushkin was on hand with suggestions and advice. He recalled lunching with Stravinsky in a restaurant in Paris, when Stravinsky suddenly pulled out a piece of paper, wrote down a chord, and asked him if it could be played. "I had never seen a chord with such an enormous stretch, and I said no. 'What a pity' said Stravinsky. After I got home, I tried it, and to my astonishment I found that it was relatively easy to play."

Fortunately, that turned out well, because Stravinsky had already decided to start each movement of the Concerto with that impossible, counterintuitive chord (he called it

his “passport” to the Concerto). Back in Voreppe, he completed the score “among half-unpacked trunks and boxes and the coming and going of removers, upholsterers, electricians and plumbers”.

Stravinsky, by this stage, had an aversion to the routines of classical form that was almost as strong as his dislike of romantic notions of the violin, and he laid out the concerto as four droll, concise character pieces, scored for violin and full (but ingeniously deployed) orchestra. Stravinsky insisted that it was essentially chamber music. The violin cakewalks and deadpans through the two outer movements, a Toccata and a bristling Capriccio – jesting with the woodwinds and dancing around the (frequently insolent) interjections of percussion and brass. The singing (but also more dancing) comes in the two inner movements, both titled Aria: the first capricious; the second as serious and songful as anything by Stravinsky’s revered Bach. Dushkin gave the world premiere in Berlin on 23 October 1931, with Stravinsky himself conducting.

Programme notes by Richard Bratby

Instrumentation

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

蕭斯達高維契 (1906–1975) D小調第五交響曲, op. 47

- I. 中板
- II. 小快板
- III. 廣板
- IV. 不太快的快板

1936年某天，蕭斯達高維契打開手上的國營報章《真理報》，卻赫然讀到一篇強烈譴責他及其歌劇《姆欽斯克縣的馬克白夫人》

(1934) 的文章。文章雖然沒有署名，但明顯代表了史太林本人的見解；文章末句還寫道：「事情最後可能很糟」，更令人不寒而慄。在這個黑暗時代，許多藝壇名人都已被拘捕，甚或不知所終。蕭斯達高維契很清楚也許下一個就是自己。

面對危機時，蕭斯達高維契多數寄情創作，希望藉此自救。首先，他以紀念俄羅斯最偉大詩人普希金逝世百周年為藉口，創作了《根據普希金詩歌而作的四首浪漫曲》，當中數處明顯是第五交響曲的先聲；到了1937年初，他就動筆寫作「第五」。當局顯然希望他表現出悔意。新的交響曲必須樂觀積極，明白指出史太林的共產主義天堂確實是美麗新世界，同時音樂語言也必須平易近人。可是蕭斯達高維契為人梗直，這種出賣靈魂的勾當他委實幹不來。那麼有沒有辦法讓他既能對知音人講出真相，但同時說服當權者他已經學乖了？

無論如何，有關第五交響曲含義的論爭一直十分熱烈。到了1979年，《證言》(Testimony) 的出版更令論爭火上加油——該書由俄羅斯音樂學者科高夫 (Solomon Volkov) 筆錄及整理，聲稱是蕭斯達高維契的回憶錄。第五交響曲終樂章看似樂觀積極，但書中有段相關文字卻十分矚目：

歡欣是迫出來的，是在脅逼下製造出來的，像穆索斯基的歌劇《鮑里斯·戈杜諾夫》那樣。就像有人一邊舉棍打你，一邊說「你得要歡欣，你得要歡欣」；然後你顛巍巍地站起來，口中也唸唸有詞：「我們得要歡欣，我們得要歡欣」。

第五交響曲結尾像雷鳴般轟動，非常有力；《證言》形容那是「無法彌補的悲劇」。當然，「第五」的確可以這樣理解：結尾轟隆作響的大調號角曲和鼓聲形同最後一擊，但象徵的並非勝利，而是震耳欲聾的諷刺。可是最後一擊出現之前，作曲家卻清楚明白地引用《普希金浪漫曲》第一首〈重生〉的片段——那就與諷刺的詮釋不太吻合了。蕭斯達高維契這時會不會已經明白，即使他本人（也就是創作者）挺不過去，但這首新作會像普希金詩中的傑出藝術品一樣，經得起最猛烈的攻擊？這樣也至少是種勝利。

如果蕭斯達高維契真是刻意賭一把，那麼他成功了。當權者對「第五」清楚表示讚許；樂曲在列寧格勒首演時，觀眾也非常受落，鼓掌喝采達半小時之久。但當大力支持史太林的文壇人物艾力薩·托爾斯泰（Aleksy Tolstoy）也稱讚蕭斯達高維契，認為樂曲刻劃了一個洗心革面、從「心理危機」中站起來的藝術家，其他人卻認為樂曲的悲劇張力始終未解決：作品所流露的悲痛之情實在太強烈，不論結尾如何有力，如何洋洋得意也無法排解。

整體來說，第五交響曲的確像常見的浪漫歷程一樣，始於黑暗，止於光明：由痛苦、孤寂和暴烈的小調樂段，走進歡欣的大調樂段，就像貝多芬名作第五交響曲一樣。可是在貝多芬手上，希望在樂曲出現的時間早些；但蕭斯達高維契卻長時間與希望保持距離。第一樂章嚴厲而引人注意的開端，不久就被伴奏疏落、哀傷抒情的樂段取代；接著是優美的第二主題（弦樂及豎琴），兩者都非常溫柔，而且帶著深深的愁緒。鋼琴加入時，深沉而恍如金屬的低音響起，很令人吃驚；然

後是速度較快、也越來越焦慮的中段。較早前哀傷抒情的氣氛，現在被銅管和敲擊樂狠狠地改頭換面。情感在高潮得到宣洩後，第二主題重現；這次重現初時還比較輕盈，後來漸漸被陰影籠罩。可是樂章結尾卻也充滿詩意：小提琴獨奏悲傷淒楚，輕柔的銅管與定音鼓帶來不祥預感，還有詭異的鋼片琴像玩具一樣叮叮作響。

蕭斯達高維契不時靠幽默感挺過最可怕的歲月；現在幽默感在第二樂章裡也舉足輕重：樂章開端粗魯莽撞，號角曲既有軍樂風範但同時語帶嘲弄，往後的小提琴獨奏卻像喝醉酒似的，非常滑稽。然而隨後的第三樂章卻包含了全曲最傷感的樂段。樂章只採用了木管、弦樂、豎琴和有固定音高敲擊樂（銅管全都默不作聲），不時流露出哀傷、孤寂的情懷：先是開端優美的弦樂輓歌，及後樂章中段多個木管樂獨奏段，孤單、綿長，配合疏落的伴奏，淒清之感尤其強烈。

最緩板結束時，豎琴和鋼片琴那鐘聲似的輕柔聲音，沒錯好像帶來了片刻安寧，可是卻一下子被終樂章開端的銅管樂劃破：是興高采烈，還是飽受壓迫？某程度上視乎演奏方式而定；但高潮時刻那激動人心的鑼鳴，還有定音鼓沉重而不協和的鼓聲，顯然象徵了某種危機。音樂越來越發人深省；接著就是上文提過的引用手法——也就是由豎琴奏出的反覆音型，選自《普希金浪漫曲》第一首。至少有一刻，黎明似乎真的來臨了。不過隨之而來的，卻是幾經辛苦才能營造的漸強，還有看來興高采烈的號角曲與隆隆鼓聲。是勝利？是悲劇？還是兩者兼而有之？蕭斯達高維契精通模稜兩可之道，因此解讀他的方式也不限於一種——只是無論用甚麼方式解讀，都同樣令人不安。

樂曲介紹由 Stephen Johnson 撰寫，鄭曉彤翻譯

編制

兩支長笛、短笛、兩支雙簧管、兩支單簧管、降E調單簧管、兩支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器、兩座豎琴、鋼琴兼鋼片琴及弦樂組。

DMITRI SHOSTAKOVICH

(1906–1975)

Symphony no. 5 in D minor, op. 47

I. *Moderato*

II. *Allegretto*

III. *Largo*

IV. *Allegro non troppo*

One day in 1936, Shostakovich opened his copy of the state newspaper *Pravda* and was stunned to read a ferocious denunciation of both his opera *Lady Macbeth of the Mtsensk District* (1934) and himself. The article was unsigned, but it clearly represented the views of Stalin himself. The article ended chillingly: “Things could end very badly.” Many eminent artistic figures had been arrested, or had simply disappeared, during these dark times. Shostakovich knew well enough that he might be next.

As so often at periods of crisis, Shostakovich sought salvation in work. First, on the pretext of honouring the centenary of Russia’s greatest poet, he composed his *Four Romances on Poems by Pushkin*, a work with several telling pre-echoes of the Fifth Symphony. Then, at the beginning of 1937, Shostakovich began work on this symphony. The Soviet authorities were apparently looking for some kind of gesture of repentance. The new symphony must be seen to be positive, to affirm the brave new realities of Stalin’s Communist Paradise, and in an accessible musical language. But Shostakovich had too much integrity

simply to sell his soul. Was there some way he could speak the truth to those with ears to hear, while managing to convince the Soviet powers that he had learned his lesson?

Whatever the case, there has been plenty of controversy about the meaning of the Fifth Symphony. This was stoked up by the appearance, in 1979, of the book *Testimony*, which claimed to be “the memoirs of Shostakovich”, as “related to and edited by” the Russian musicologist Solomon Volkov. One passage in particular stands out – it concerns the symphony’s supposedly optimistic finale:

The rejoicing is forced, created under threat, as in [Mussorgsky’s opera] *Boris Godunov*. It’s as if someone were beating you with a stick and saying, “Your business is rejoicing, your business is rejoicing” and you rise, shakily, and go off muttering, “Our business is rejoicing, our business is rejoicing”.

It is certainly possible to hear the Fifth Symphony’s thunderously emphatic ending as “irreparable tragedy”, as *Testimony* puts it – to hear the thunderous concluding major key fanfares and drumbeats as deadeningly ironic rather than triumphant. But the unmistakable reference to the first of *Four Romances*, “Rebirth”, that occurs just before the symphony’s final onslaught doesn’t quite fit with that interpretation. Could it be that Shostakovich realised that he had created something that, like the beautiful artwork in Pushkin’s poem, might survive the worst barbarian attack, even if he, its creator, might not? That would at least be a kind of triumph.

If it was a conscious gamble, it paid off. The Soviet authorities gave the Fifth Symphony an unequivocal thumbs-up, and the audience at the Leningrad premiere roared their approval

for half an hour. But while Stalin's cultural henchman Aleksey Tolstoy lauded Shostakovich for depicting the emergence of a suitably reconstructed artist from "psychological crisis", others felt that the symphony's tragic tensions remained unresolved – that the expressions of sorrow and pain were simply too strong to be edged out by the emphatic triumphalism of the ending.

Overall, the Fifth Symphony does appear to chart a conventional romantic journey from darkness to light: from minor key anguish, desolation and violence to major key rejoicing – as in Beethoven's famous Fifth Symphony. But where Beethoven sounds fanfares of hope early on his Fifth, Shostakovich keeps hope at arm's length for rather longer. The starkly arresting opening soon yields to lamenting lyricism, sparsely accompanied, and then to a lovely second theme (strings and harp), both exquisitely tender and profoundly elegiac. The startling entry of the piano (deep metallic bass notes), leads to a faster, increasingly fraught middle section, in which earlier lamenting lyricism is transformed savagely by brass and percussion. After a cathartic climax, the second theme returns, lighter at first, but with lengthening shadows. The ending is wonderfully poetic: poignant violin solo, ominous hushed brass and timpani, and the weirdly toy-like tinkling of the celesta.

Humour often helped Shostakovich survive in the direst times, and it comes to the fore now in the Scherzo: gruff at first, with mocking militaristic

fanfares, and then what sounds like a comically drunken violin solo. However, the slow third movement that follows contains the most anguished music in the whole symphony. Scored only for woodwind, strings, harp and pitched percussion (the brass are silent), it sings of profound desolation, in the beautiful string threnody that begins it, and especially in the long, lonely, sparsely accompanied woodwind solos at its heart.

The Largo's ending, with its soft bell-like sounds for harp and celesta, does seem to offer a kind of peace, but this is brusquely dismissed by the finale's brass-dominated, opening. Exultant or oppressive? To some extent this depends on the performance; but the climax, with its electrifying gong stroke and dissonantly pounding timpani, clearly represents some kind of crisis. The music grows reflective, then comes the quotation from the first of the *Four Romances* referred to above (repeated harp figures) and, for a moment at least, light does appear to dawn. But then begins the effortful final crescendo, and those seemingly exultant fanfares and thudding drumbeats. Triumph, tragedy – or both? Shostakovich was a master of ambiguity, and there is often more than one way of reading him. Either way, it's shattering.

[Programme notes by Stephen Johnson](#)

Instrumentation

Two flutes, piccolo, two oboes, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, piano doubling celesta and strings.

巴孚·約菲 PAAVO JÄRVI

指揮 Conductor



愛沙尼亞指揮巴孚·約菲曾獲格林美獎，被譽為當今最出色的指揮之一，與世界各地頂尖樂團合作無間。現為蘇黎世音樂廳樂團總指揮、不來梅德意志室樂團藝術總監（2004年起）及愛沙尼亞節日樂團創辦人兼藝術總監。

繼BBC逍遙音樂節、波恩貝多芬音樂節、安納斯古及布拉格德伏扎克節的巡演後，約菲以布魯赫納全集的後續，展開其於蘇黎世音樂廳樂團執棒的第五個樂季；當中包括於蘇黎世音樂廳表演第九交響曲，並推出由Alpha Classics唱片灌錄的第八交響曲專輯。同季還開展了馬勒全集，且遠赴南韓、日本巡演。

2024年為約菲擔任不來梅德意志室樂團藝術總監的20周年，迄今已帶領樂團演出及灌錄貝多芬、舒曼和布拉姆斯的管弦樂全集，廣獲好評。近期駐於維也納音樂廳，並於2023年12月赴科隆、漢堡和都柏林巡演，表演海頓《倫敦交響曲》；2024年則專注演繹舒伯特的交響曲。

自2011年創辦愛沙尼亞的派爾努音樂節後，約菲每個樂季的尾聲都為其指揮演出及舉行大師班。此音樂節及他擔任駐團指揮的愛沙尼亞節日樂團皆相當成功，連串備受矚目的邀約隨之而來，包括於柏林愛樂廳、維也納音樂廳、BBC逍遙音樂節和漢堡易北愛樂音樂廳等一流場地演出。

Estonian Grammy Award-winning conductor Paavo Järvi is widely recognised as one of today's most eminent conductors, enjoying close partnerships with the finest orchestras around the world. He serves as Chief Conductor of the Tonhalle Orchester-Zürich, as the long-standing Artistic Director of The Deutsche Kammerphilharmonie Bremen since 2004, and as both the founder and Artistic Director of the Estonian Festival Orchestra.

Following a tour to the BBC Proms, Beethovenfest Bonn, Enescu and Prague Dvořák festivals, Järvi opens his fifth season with the Tonhalle-Orchester Zürich and a continuation of his Bruckner cycle, including three performances of Symphony no. 9 at the Grosse Tonhalle and album release of Symphony no. 8 on Alpha Classics. Additional highlights in 2023/24 include the beginning of a Mahler cycle and a major tour to South Korea and Japan.

In 2024, Paavo Järvi celebrates his 20th anniversary as Artistic Director of The Deutsche Kammerphilharmonie Bremen, the ensemble with which he has performed and recorded benchmark performances of the complete orchestral works by Beethoven, Schumann and Brahms. With their most recent project dedicated to Haydn's *London Symphonies* they play in residency at the Wiener Konzerthaus and on tour in Cologne, Hamburg and Dublin in December, before embarking on a new in-depth focus of Schubert symphonies in 2024.

Each season concludes with a week of performances and conducting masterclasses at the Pärnu Music Festival in Estonia, which Paavo Järvi founded in 2011. The success of both the Festival and its resident ensemble – the Estonian Festival Orchestra – has led to a string of high profile invitations including performances at the Philharmonie Berlin, Wiener Konzerthaus, BBC Proms and Elbphilharmonie Hamburg.

鮑雅蓮娜 ALENA BAEVA

小提琴 Violin

Photo: Andrej Grilc



小提琴家鮑雅蓮娜被譽為當今世界舞台最令人振奮、多才多藝而風采迷人的獨奏家之一，《紐約古典音樂評論》盛讚其「魅力四射」和「聲音技巧永遠引人入勝」。

作為國際頂尖獨奏家，鮑雅蓮娜的音樂事業於近年發展迅速。她在歐洲的精彩演出包括與不來梅德意志室樂團、哥德堡交響樂團、倫敦愛樂樂團、法蘭西島國家樂團、圖盧茲國家交響樂團、皇家愛樂樂團、蘇黎世音樂廳樂團合作，以及在倫敦威格摩音樂廳舉行獨奏會。在亞洲，近期演出包括與香港管弦樂團、東京NHK交響樂團和首爾愛樂樂團合作。她於2023/24樂季舉行一系列重要的北美首演，包括與紐約愛樂樂團和鳳凰城交響樂團演出。

鮑雅蓮娜與許多世界頂尖的指揮合作關係密切，與古寧捷斯、杜托華、希米諾、楊諾夫斯基、巴孚·約菲、尤洛夫斯基、內托皮爾和伍爾夫等指揮合作。除與樂團演出外，她亦鍾情室內樂演奏，曾與亞嘉莉殊、巴舒密、樞本大進、米斯基、羅倫斯·鮑華、凱拉斯、齊瑪曼和貝爾琪亞四重奏等名家合作。著名烏克蘭鋼琴家霍洛登高經常與她演出奏鳴曲作品，兩人合作已有十數年之久。

鮑雅蓮娜目前演奏一把1738年「前克羅爾」瓜奈里名琴，該琴由一位匿名贊助人慷慨借出，並由J&A Beares協助提供。

Described as “a magnetic presence” and “a constantly fascinating sound technician” (*New York Classical Review*), violinist Alena Baeva is considered one of the most exciting, versatile, and alluring soloists active on the world stage today.

Baeva’s career as an international soloist of the highest renown has grown at an extraordinary pace over recent seasons. European highlights include appearances with Die Deutsche Kammerphilharmonie Bremen, Göteborgs Symfoniker, London Philharmonic Orchestra, Orchestre National d’Île de France, Orchestre National du Capitôle de Toulouse, Royal Philharmonic Orchestra, the Tonhalle-Orchester Zürich, and in recital at the Wigmore Hall. In Asia, recent and upcoming performances include those with the Hong Kong Philharmonic Orchestra, NHK Symphony Orchestra Tokyo, and the Seoul Philharmonic Orchestra, amongst others. She makes a series of major North American debuts in the 2023/24 season, including with the New York Philharmonic Orchestra and The Phoenix Symphony.

Baeva enjoys strong musical partnerships with many of the world’s leading conductors, and has the pleasure of working with such renowned maestros as Teodor Currentzis, Charles Dutoit, Gustavo Gimeno, Marek Janowski, Paavo Järvi, Vladimir Jurowski, Tomáš Netopil, and Hugh Wolff. Chamber music holds a particularly special place in her musical life, where she enjoys collaborations with such esteemed artists as Martha Argerich, Yuri Bashmet, Daishin Kashimoto, Mischa Maisky, Lawrence Power, Jean-Guihen Queyras, Tabea Zimmermann, and the Belcea Quartet. Her regular sonata partner is the celebrated Ukrainian pianist Vadym Kholodenko, with whom she has established a dedicated musical partnership of more than a decade. Baeva plays on the “ex-William Kroll” Guarneri del Gesù of 1738 – on generous loan from an anonymous patron, with the kind assistance of J&A Beares.





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美樂憶往 MUSICAL MEMORIES OF YESTERYEAR

Hong Kong Philharmonic Orchestra 50th Anniversary



適逢港樂50周年，本樂季的音樂會場刊特設欄目「美樂憶往」——讓我們欣賞當下的精彩演出之餘，也一同回顧港樂昔日演出的音樂會和曲目。
For our 50th anniversary season house programmes, we have created this special column, "Musical Memories of Yesteryear", to look back on musical remembrances over the past decades related to our current exciting performances.

21歲芬蘭小提琴新貴古斯多原定參演這場1998年6月12日至13日的音樂會，最終因病缺席，由26歲的俄國青年名家雷賓救場，因緣際會成了雷賓技驚四座的香港管弦樂團首演！當晚的觀眾應該留意到那位35歲的愛沙尼亞指揮是可造之材，但誰會想像到廿多年後他已站在樂壇頂峰：他是巴乎·約菲！

The rising Finish star, Pekka Kuusisto, then 21 years old, had to withdraw from performing the Sibelius Violin Concerto with the Hong Kong Philharmonic Orchestra on 12 and 13 June 1998 due to illness. This cancellation turned out to be serendipitous for Vadim Repin, the exceptional 26-year-old Russian violinist, who stepped in to make his debut with the HK Phil. Equally impressive was the talented 35-year-old Estonian conductor who was also making his HK Phil debut at these concerts. None other than Paavo Järvi, he returns to the HK Phil this weekend as one of the world's leading maestros.



1998年巴乎·約菲與古斯多音樂會海報。
Poster for the concert of Paavo Järvi and Pekka Kuusisto in 1998.
(HK Phil Archive)



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願景 VISION

呈獻美樂 啟迪心靈

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44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。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡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。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確至名歸。」

— 《留聲機》

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

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Long Yu has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



Photo: Cheung Wai-lok

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、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、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、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特別行政區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

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, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

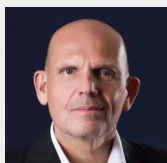
Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登

Jaap van Zweden, SBS

第一小提琴

FIRST VIOLINS



王敬

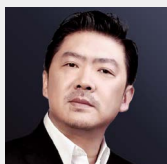
樂團首席
Jing Wang
Concertmaster

梁建楓

樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Long Yu



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP



艾瑾

Ai Jin

把文晶

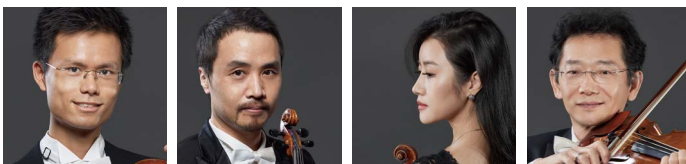
Ba Wenjing

程立

Cheng Li

桂麗

Gui Li



李祈

Li Chi

李智勝

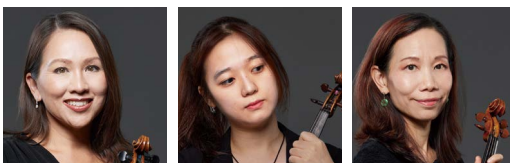
Li Zhisheng

劉芳希

Liu Fangxi

毛華

Mao Hua



梅麗芷

Rachael Mellado

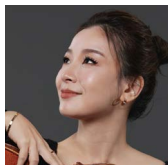
尹守廷

Soojeong Yoon

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



●趙滢娜
Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



華嘉蓮
Katrina Rafferty



沈庭嘉
Vivian Shen



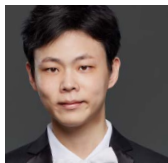
韋鈴木美矢香
Miyaka Suzuki Wilson



田中知子
Tomoko Tanaka



黃嘉怡
Christine Wong



張雨辰
Zhang Yuchen



周騰飛
Zhou Tengfei



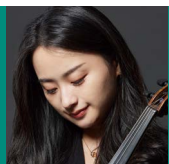
賈舒晨**
Jia Shuchen**

* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

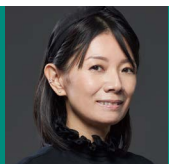
中提琴 VIOLAS



●凌顯祐
Andrew Ling



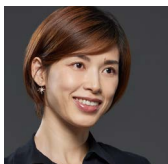
■李嘉黎
Li Jiali



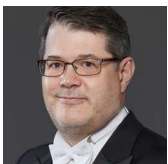
▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張姝影
Zhang Shuying

大提琴 CELLOS



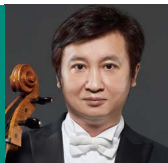
●鮑力卓
Richard Bamping



■方曉牧
Fang Xiaomu



▲林穎
Dora Lam



陳屹洲
Chan Ngat-chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李希冬
Haedeun Lee



宋泰美
Tae-mi Song



宋亞林
Song Yalin

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

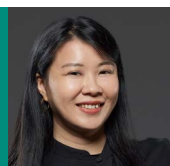
低音大提琴 DOUBLE BASSES



●林達僑
George Lomdaridze



◆姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



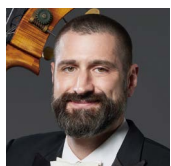
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

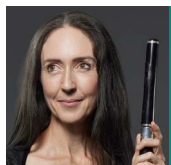


鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

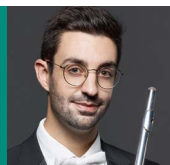
長笛 FLUTES



●史德琳
Megan Sterling

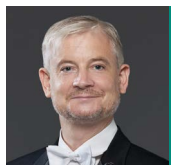


■盧韋歐
Olivier Nowak



浦翱飛
Josep Portella Orfila

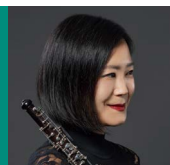
雙簧管 OBOES



●韋爾遜
Michael Wilson



■王譽博
Wang Yu-po



金勞思
Marrie Rose Kim

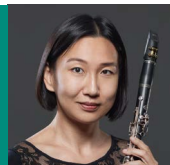
單簧管 CLARINETS



●史安祖
Andrew Simon



■史家翰
John Schertle

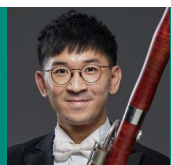


劉蔚
Lau Wai

巴松管 BASSOONS



●莫班文
Benjamin Moermond

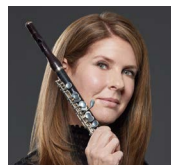


■陳劭桐
Toby Chan



◆李浩山
Vance Lee

短笛 PICCOLO



◆施家蓮
Linda Stuckey

英國管 COR ANGLAIS



◆關尚峰
Kwan Sheung-fung

低音單簧管 BASS CLARINET



◆艾爾高
Lorenzo losco

低音巴松管 CONTRABASSOON

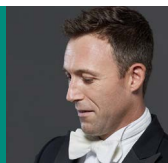


◆崔祖斯
Adam Treverton Jones

圓號 HORNS



●江簡
Lin Jiang



■柏如瑟
Russell Bonifede



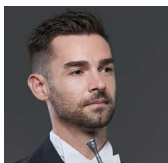
▲周智仲
Chow Chi-chung



托多爾
Todor Popstoyanov



李少霖
Homer Lee



麥迪拿
Jorge Medina

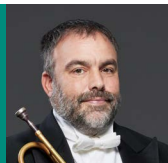
小號 TRUMPETS



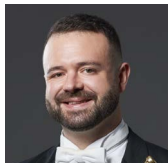
●巴力助
Nitiphum
Bamrunghanthum



■莫思卓
Christopher Moyse



華達德
Douglas Waterston



施樂百
Robert Smith

長號 TROMBONES



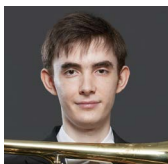
●韋雅樂
Jarod Vermette



高基信
Christian Goldsmith



湯奇雲
Kevin Thompson

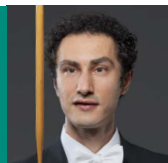


◆區雅隆
Aaron Albert

定音鼓 TIMPANI 敲擊樂器 PERCUSSION



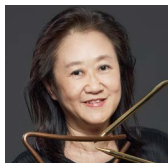
●龐樂思
James Boznos



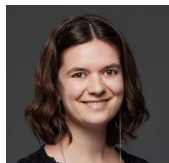
●白亞斯
Aziz D. Barnard Luce



梁偉華
Raymond Leung Wai-wa



胡淑徽
Sophia Woo Shuk-fai



●卡嫦[#]
Louise Grandjean[#]

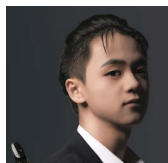


●嚴翠珠[#]
Linda Yim[#]

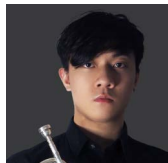
「管弦樂精英訓練計劃」駐團學員 THE ORCHESTRA ACADEMY HONG KONG (TOA) FELLOWS



雙簧管：溫畧祖
Oboe: Julian Wan
Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
Trombone: Anson
Woo Ho-ting

特約樂手 FREELANCE PLAYERS

小提琴：李俊霖
Violin: James Li Chun-lam

中提琴：郭子銘、楊善衡
Viola: Martin Kuo & Andy Yeung

大提琴：潘穎芝、洪東尼
Cello: Letty Poon & Antonio Roig

圓號：趙展邦
Horn: Harry Chiu

定音鼓：陳梓浩、鄭美君、鄺敏蔚
Timpani: Samuel Chan, Emily Cheng &
Eugene Kwong

豎琴：何靜文
Harp: Judy Ho

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由樂團聯合首席第二小提琴余思傑先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
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為支持港樂首演《指環》四部曲，
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- Paul and Leta Lau
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Mrs Rebecca Whitehead, Ms Angela Yau,
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G. B. 瓜達尼尼 (1757) 「Ex-Brodsky」小提琴，
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Paganini Project

This project is initiated and organised by
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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka

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Lockey Hill (c.1800) Violin

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Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

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

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by
Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by
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- Carlo Antonio Testore (1736) Violin, played by
Mr Domas Juškys, Co-Principal Second Violin

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- A Flugelhorn

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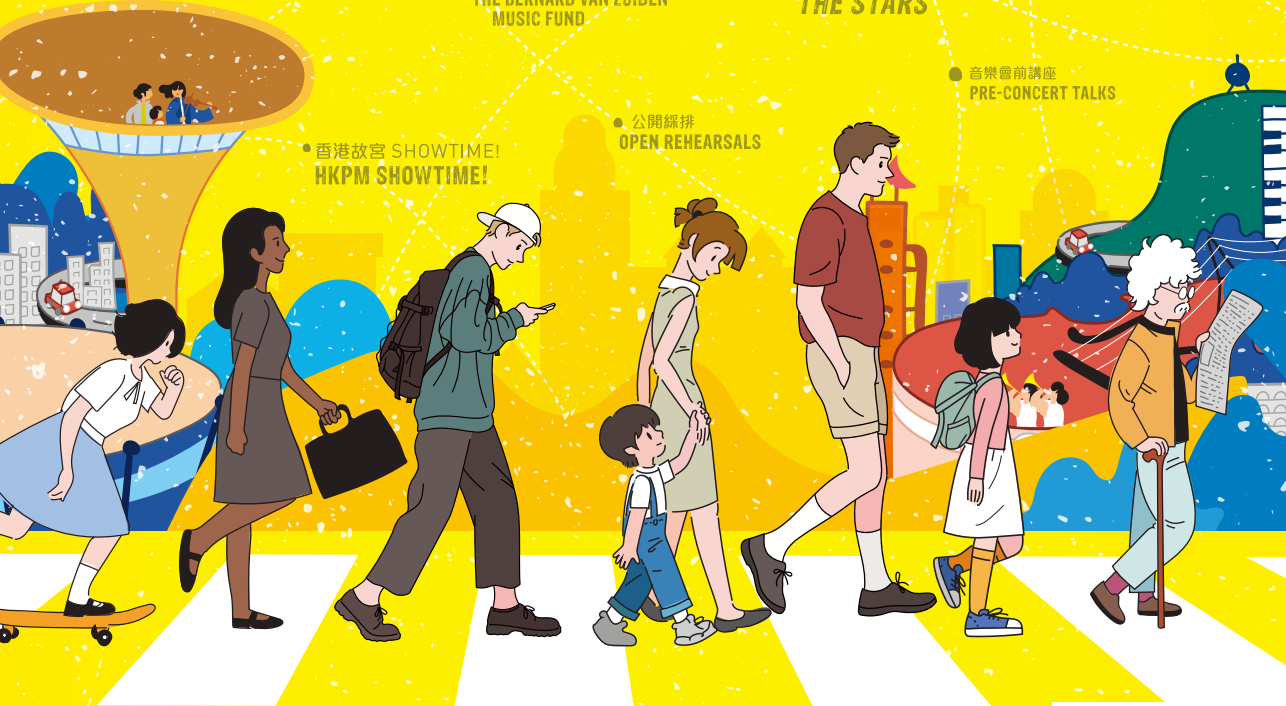
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5&6
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節目詳情
Programme Details



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the right to change the programme and artists



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李希冬, 大提琴
卜心歌, 鋼琴
Wang Liang, violin
Li Chi, violin
Zhang Shuying, viola
Haedeun Lee, cello
Bu Xinge, piano

12 APR 2024

FRI 8PM
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\$420 \$340 \$260 \$180
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山德靈 | 蕭斯達高維契第六交響曲 Michael Sanderling | Shostakovich Symphony no. 6

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蕭斯達高維契 第六交響曲
MOZART *Don Giovanni* Overture
MOZART Clarinet Concerto
SHOSTAKOVICH Symphony no. 6

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Michael Sanderling, conductor
Andrew Simon, clarinet

13 APR 2024

SAT 5PM
CC
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MOZART Clarinet Concerto
R. STRAUSS *Don Juan*

山德靈, 指揮
史安祖, 單簧管
Michael Sanderling, conductor
Andrew Simon, clarinet

19 APR 2024

FRI 8PM
CC
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沙華斯達 | 英雄交響曲 Jukka-Pekka Saraste | *Eroica* Symphony

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BACH/STOKOWSKI Toccata and Fugue
BARBER *Toccata Festiva*
BEETHOVEN Symphony no. 3, *Eroica*

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舒米特, 管風琴
Jukka-Pekka Saraste, conductor
Christian Schmitt, organ

20 APR 2024

SAT 5PM
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