

A NATIONAL DAY CONCERT  
YU LONG |  
SHOSTAKOVICH 5  
19 & 20  
SEP  
2019

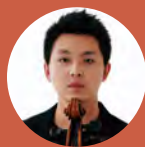
9月19日演出贊助  
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國慶音樂會  
余隆 | 蕭斯達高維契五



秦立巍 大提琴  
Li-Wei Qin CELLO

19 & 20 SEP 2019  
THU & FRI  
8PM

香港文化中心音樂廳  
Hong Kong Cultural Centre  
Concert Hall

hkphil.org



梵志登 音樂總監  
Jaap van Zweden Music Director

余隆 首席客席指揮  
Yu Long Principal Guest Conductor

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。  
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.



A SOUND COMMITMENT 弦諾

# 國慶音樂會：余隆 | 蕭斯達高維契五

## A National Day Concert: YU LONG | Shostakovich 5

9月19日演出贊助  
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**P. 4 呂其明 LÜ Qiming 11'**  
《紅旗頌》  
*Ode to the Red Flag*


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《逝去的時光》，為大提琴和樂隊而作  
*Reflet d'un temps disparu for Cello and Orchestra*

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第五交響曲  
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中板 Moderato  
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今年是中華人民共和國成立70週年慶典，新華集團轄下新華滙富金融集團再次贊助香港管弦樂團首場國慶音樂會。這也是新華持續第12年贊助香港管弦樂團這一國慶盛事。

新華滙富金融集團1990年成立，2000年在香港主板上市，提供多元化的金融財務、企業融資、股票買賣、資產管理等服務，在內地多個城市設有辦事處，已協助超過200家內地及香港企業在港上市和融資，並屢獲獎項，包括2018年獲得由《資本一週》頒發的「傑出企業業績表現」大獎。

遵循新華集團的理念，新華滙富也肩負企業的社會責任，積極參與社會公益，推廣文化活動。支持香港管弦樂團正是其中一項十分有意義的項目，我們也欣喜見證香港管弦樂團在這段時間躋身為世界級樂團。

今晚我們有幸能夠欣賞優秀大提琴家秦立巍演奏當代頂尖作曲家陳其鋼的名曲，還有國際著名指揮家余隆帶領香港管弦樂團呈獻蕭斯達高維契第五交響曲，非常期待。

請一起和我祝願國家昌盛富強，香港安定繁榮，大家健康幸福，世界和平！

**蔡冠深博士**，金紫荊星章、太平紳士

新華集團主席、新華滙富金融集團主席  
全國政協常務委員

## 獻辭 MESSAGE

This year marks the 70<sup>th</sup> anniversary of the founding of the People's Republic of China, Sunwah Kingsway Capital Group, a member of Sunwah Group, sponsors the Hong Kong Philharmonic Orchestra's (HK Phil) National Day Concert. Sunwah has been the sponsor of the National Day Concert for 12 years.

Founded in 1990 and listed on the Stock Exchange of Hong Kong in 2000, Sunwah Kingsway provides a wide range of financial services offering corporate finance, brokerage, asset management and other services with a strong presence in Greater China. It has helped more than 200 local and mainland corporations listed in Hong Kong. In 2018 Sunwah Kingsway was awarded the "Listed Enterprise Excellence Awards 2018" from *Capital Weekly*. Sunwah Kingsway follows Sunwah Group's commitment to corporate social responsibility. They actively participate in community services, charity work and promoting cultural events. Support to the HK Phil is one of the meaningful projects. We are pleased to support the Orchestra on its journey to become world class.

Tonight we are honoured that the Orchestra will be joined by acclaimed cellist Li-Wei Qin in a performance of music by top living composer Chen Qigang. Under the baton of internationally renowned Maestro Yu Long, the HK Phil will also perform Shostakovich's thrilling Fifth Symphony. We hope you will enjoy the concert.

Please join me in wishing all the best to China and Hong Kong, and for peace in our world! Thank you!

**Dr Jonathan Koon-shum Choi, GBS, JP**

Chairman, Sunwah Group and Sunwah Kingsway Capital Group  
Standing Committee Member, National Committee of the Chinese People's Political Consultative Conference



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**招商永隆銀行**  
CMB WING LUNG BANK

b. 1930 出生

## 呂其明 LÜ QIMING

### 《紅旗頌》

### *Ode to the Red Flag*

- 1930年5月生於安徽省無為縣
- 樂曲寫於1965年2月
- 1965年4月28日由上海交響樂團、上海電影樂團及上海愛樂樂團首演，陳傳熙指揮
- Born Wuwei, Anhui May 1930
- Composed February 1965
- Premiered by the Shanghai Symphony, Shanghai Film Orchestra and the Shanghai Philharmonic conducted by Chen Chuanxi, 28 April 1965

#### 背景

1950年代，由於國內音樂學院開始訓練學生演奏西洋樂器，因此樂團像雨後春筍般相繼成立，十年間共成立了二三十個。雖然這些新樂團以伴奏歌舞團和歌劇團為主，但他們也能演奏一般西洋交響樂曲目。這樣又反過來鼓勵土生土長的作曲家寫作管弦樂。據劉靖之所言，「他們可以不斷試驗、不斷推敲，將作品修飾得盡善盡美。」1956至1966年是國內交響樂傳統的第一個興盛期，出自國內作曲家手筆的管弦作品多達80餘首——呂其明就是作曲家之一。呂其明生於安徽省無為縣，十歲加入新四軍。抗日期間，遇到一個在巡迴各地演出的文工團，裡面有位樂師燃起了他對小提琴的熱情。後來呂其明為電影《鐵道游擊隊》(1956) 寫作的配樂一炮而紅；他到上海音樂學院接受正統作曲訓練後繼續創作，1965年為上海

#### THE BACKGROUND

During the 1950s somewhere between 20 and 30 large orchestras were established in Mainland China. This sudden growth in orchestras came as a result of the music colleges having started to train students to play western-style musical instruments, and while many of these new orchestras were principally involved in working with song-and-dance troupes and opera companies, they were also able to perform the standard Western symphonic repertory. This, in turn, encouraged locally-born composers to write orchestral music, and, according to Liu Ching-chih, “enabled them, through constant experimentation and revision, to hone their works to perfection.” The years 1956-1966 saw the first flowering of the Chinese symphonic tradition, with over 80 significant works for symphony orchestra composed by native Chinese composers, one of whom was Lü Qiming. Born in Wuwei county, Anhui province, Lü joined the New Fourth Army at the age of 10 and had his passion for the violin ignited by a musician who was part of a travelling cultural troupe during the opposition to the Japanese invasion. His film score for *Railroad Guerrillas* composed in 1956 became a big hit, and following formal composition studies at the Shanghai Conservatory, he went on to compose the *Ode to the Red Flag* for the opening of the Shanghai Spring Concert in 1965.

之春音樂會創作《紅旗頌》，用作當晚音樂會的開幕作品。

呂其明接受中央電視台節目《音樂人生》訪問時，詳述《紅旗頌》的寫作背景道：「多年來我都很想寫一首這樣的曲子。背景我選了1949年10月1日開國大典——那一刻，毛主席莊嚴地向世界宣布中華人民共和國成立，宣布中國人民站起來了。天安門上飄揚著第一面五星紅旗；紅旗升起的時候，人們——特別是從黑暗中走過來的人們——看著就感到無比自豪，那種解放了的感覺，是無法用語言來表達的。」

### 音樂

呂其明說，樂曲所用的音樂元素，來自他多年蒐集得來的大量中國音樂資料：「多年來我都在建立一個音樂『倉庫』，裡面有各式各樣的素材，大部分來自民間。你不能說那是陝北、四川還是江南音樂。有民間音樂的影子，但不是特定地區的音樂，反而是將大江南北的曲調與風格共冶一爐。我也將國歌當成反覆主題，不時在曲中重現，令人想起紅旗在空中飄揚的景象。」

In an interview with the CCTV programme, "Musical Life", Lü elaborated on the circumstances behind the work's composition: "For many years I had been wanting to write a piece like that. I chose the National Founding Ceremony on 1 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."

### THE MUSIC

Of the musical elements in the piece, Lü suggests that he drew them from a wide variety of Chinese sources which he 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 Shaanbei, 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."

### 編制 INSTRUMENTATION

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

Two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano and strings.

b. 1951 出生

## 陳其鋼

# CHEN QIGANG

《逝去的時光》，為大提琴和樂隊而作

*Reflet d'un temps disparu* for Cello and Orchestra

- 1951年8月28日生於上海
- 樂曲寫於1995至1996年
- 1998年4月23日在巴黎香榭麗舍劇院首演，由杜托華指揮法國國家樂團，馬友友負責獨奏
- Born Shanghai 28 August 1951
- Composed 1995-1996
- Premiered 23 April 1998 at the Théâtre des Champs-Élysées in Paris by Yo-Yo Ma and the Orchestre National de France conducted by Charles Dutoit

### 背景

1966年，文化大革命開始，國內交響樂的興盛期也隨即結束。到了1976年，國內音樂學院重開，首批取錄的作曲學生日後就成為國內交響樂創作的中流砥柱，而且碩果累累。新一代作曲家「開啟了一個浪潮，不斷衝擊樂壇現狀。」陳其鋼正是其中佼佼者。他1977至1983年在北京中央音樂學院學習作曲，然後贏得政府資助負笈法國，隨偉大作曲家梅湘深造。雖然陳其鋼通常喜歡用法語作樂曲標題，但他一直保持著強烈的華裔身份認同。國內較早期的交響樂採用大量敘事與象徵元素，但陳其鋼卻不認為這些作品的民族情懷，會比自己獨特的個人風格作品濃厚多少。這種風格在大提琴與樂隊協奏曲《逝去的時光》表露無遺。樂曲以東晉名士桓伊（285-341）所撰歌曲《梅花三弄》

### THE BACKGROUND

The great flowering of Chinese symphonic music which was effectively ended by the Cultural Revolution in 1966, burst into bloom again with the generation of composers who were among the first cohort of composition students to be admitted to the Chinese conservatories when they reopened their doors in 1976. One of the leading figures in this group was Chen Qigang who studied composition at the Beijing Central Conservatory of Music between 1977 and 1983, following which he won a government grant which enabled him to study in France with the great composer Olivier Messiaen. Although Chen has generally preferred French titles for his works, he has retained a strong sense of his Chinese identity while refusing to accept that the earlier style of Chinese symphonic music, with its strong narrative and symbolic elements, was any more nationalist than his own distinct individual style. That style is well demonstrated in his concerto for cello and orchestra, "Reflection on a Lost Time", which is based on the song *Meihua San Nong* composed during the Eastern Jin dynasty by Huan Yi (285-341). Legend has it that Huan Yi used to play this tune for Wang Huizhi, the son of the great calligrapher Wang Xizhi as a token of respect; the song tells of the plum blossom which "can withstand rigorous winter and still blooms and dances in the wind. Its whiteness and fragrance are delicate and beautiful."



陳其鋼與馬友友和杜托華為  
《逝去的時光》的首演綵排  
Chen Qigang at the rehearsal of  
*Reffet d'un temps disparu* with  
Yo-Yo Ma and Charles Dutoit, 1998  
(chenqigang.com)

為基礎。相傳桓伊曾以演奏《梅花三弄》向王徽之（大書法家王羲之之子）致意。原詞描寫梅花能抵嚴寒，在寒風中花朵仍能綻放，隨風飄舞，潔白芳香，優雅美麗。

### 音樂

驀然回首，細味人生——《逝去的時光》將作曲家緬懷過去時的心路歷程，刻劃得絲絲入扣。他自言，樂曲「回望早年的寶貴經歷：童年、初戀、第一份差事等等。那年頭，人與大自然在精神上仍然和諧一致。」大提琴奏出的主題淒美；樂團初時平靜得彷彿漫不經心似的，稍後卻變得低沉。樂曲第一部分瀰漫著一片難以捉摸的氣氛，敲擊樂神秘兮兮地隆隆作響，大提琴也奏出哀傷的呼喚。可是大提琴若隱若現的時刻，卻也令人讚歎。「時間」就像一團會旋轉的漆黑迷霧；這時「逝去的時光」彷彿快要擺脫這團迷霧、再度湧現似的。光明與黑暗、神秘與清晰，不斷交替，漸漸將樂曲推進至狂熱的高潮；大提琴奏出一連串疏落的泛音，之後消失不見。樂曲寫的都是人人體會過的事物，所以也超脫了身份認同。



### THE MUSIC

In this evocative and very personal journey looking back, as the composer himself puts it, “to the precious early experiences of life: childhood, first love, first vocation, and so on, a time which reflects the spiritual harmony between humanity and nature”, the cello introduces the theme as a solitary and almost forlorn presence. The orchestra appears first as a tranquil, airy presence and then as an ominous, deep-toned one. A sense of something elusive pervades the first part of the work with mysterious rumblings from the percussion and plaintive calls from the cello, but moments of translucence from the cello brings about a sense of wonder and awe; as if those “lost times” seem on the very edge of re-emergence from the dark and swirling mists of time. This continual alternation between darkness and light, between mystery and clarity gradually builds to an ecstatic climax before passing out of sight with a series of isolated harmonics from the cello. This is music which transcends a sense of national identity in its portrayal of something which all humans experience.

### 編制 INSTRUMENTATION

三支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、三支長號、敲擊樂器、豎琴、鋼琴/鐘琴及弦樂組。

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, percussion, harp, piano/celesta and strings.

## 蕭斯達高維契

# DMITRI SHOSTAKOVICH

### D小調第五交響曲，op. 47

### Symphony no.5 in D minor, op.47

中板	Moderato
小快板	Allegretto
最緩板	Largo
不太快的快板	Allegro non troppo

- 1906年9月25日生於聖彼得堡
- 1975年8月9日卒於莫斯科
- 樂曲寫於1937年4月18日至7月20日
- 1937年11月21日由列寧格勒愛樂樂團首演，莫拿雲斯基指揮
- Born St Petersburg 25 September 1906
- Died Moscow 9 August 1975
- Composed 18 April to 20 July 1937
- Premiered 21 November 1937  
by the Leningrad Philharmonic  
Orchestra conducted by Evgeny  
Mravinsky

#### 背景

蕭斯達高維契惹上大麻煩了。史大林親臨觀賞《姆欽斯克縣的麥克白夫人》，怎料卻怒氣沖沖地離去，說此劇「論音樂、論道德，都很墮落」；《姆》劇繼而被影響力巨大的《真理報》嚴詞譴責。不僅如此，他第二交響曲和第三交響曲分別在1927年和1930年首演，但兩次都反應欠佳；到了第四交響曲，眾樂手也與他對著幹，乾脆拒演，結果待到1962年才能首演。因為《姆》劇餘怒未消的史大林，更頒令嚴格限制蘇聯藝術創作：題材必須是蘇聯認可，音樂語言必須「現實」（換言之，即是悅耳的旋律和尋常的和聲，門外漢也能輕易

#### THE BACKGROUND

Dmitri Shostakovich was in deep trouble. Stalin had stormed out of a performance of his opera *Lady Macbeth of the Mtsensk District* declaring it to be “musically and morally degenerate”. This was followed by a blistering denunciation in the influential newspaper *Pravda*. On top of this his Second and Third symphonies had been disastrously received at their premieres in 1927 and 1930 respectively while the musicians themselves had revolted against his Fourth Symphony and refused point-blank to perform it: that work had to wait until 1962 for its premiere. Stalin, still raging over *Lady Macbeth of the Mtsensk District*, had laid down strict rules for all Soviet art: it must have an accepted Soviet subject, musical language had to be “realistic” (in other words tuneful, conventionally harmonic and easily accessible to the untrained ear) and should be based on Russian folksong. To ensure these rules were observed not only were several members of the cultural wing of the Supreme Soviet Committee going to attend the premiere of Shostakovich’s Fifth Symphony, but Stalin himself had declared his intention of attending. Under the Stalinist regime Shostakovich was liable to any unimaginable consequences.



蕭斯達高維契  
Shostakovich  
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## 弦外之音 EXTRA

蕭斯達高維契「第五」始於黑暗，終至光明；有人認為那是以音樂刻劃蘇聯崛起：描寫布爾什維克革命才二十多年，蘇聯已能做視同儕。

The journey from darkness to light in Shostakovich's Fifth Symphony has been seen by some as a musical depiction of the triumphant rise of the Soviet state over the 20 years which followed the Bolshevik Revolution.

聽懂)，作品應以俄羅斯民歌為基礎。為了確保藝術家守規矩，不但最高蘇維埃委員會文化組幾位委員出席蕭斯達高維契的第五交響曲首演，連史大林本人也宣布打算出席。在史大林時代，要是蕭斯達高維契的音樂不能滿足要求，後果可以不堪設想。

結果首演非常成功。觀眾也欣喜若狂，熱烈鼓掌達30分鐘，樂評讚許樂曲為「真正的蘇聯傑作」。《消息報》宣稱：「我國能培育這樣的天才，榮耀歸於國民！」有記者將樂曲稱為「《一個蘇聯藝術家回應合理批評的藝術創作》」；有好一陣子，這個稱號更儼然成了「第五」的標題。不過蕭斯達高維契卻不認同，聲稱「第五交響曲的主題是『人的塑造』。」

## 音樂

**第一樂章**始於一陣騷動，氣氛咄咄逼人，大提琴和低音大提琴奏出生硬疏落的節奏，小提琴馬上呼應。這種氣氛很快消散，變成低迴悲婉的進行曲。木管在樂章開始後約三分鐘加入，令音樂更添幾分愁緒。大跳充斥的主題在小提琴最高音區響起——蕭斯達高維契經常用這種手法營造焦急不安的氣氛。當中一個短小節奏型，顯然令樂團變得好勇鬥狠，高潮一刻簡直令人戰慄。大跳主題重現時化身長

In the event it was an unqualified success. The audience received it rapturously, giving it a 30-minute ovation, and the critics hailed it as a “true Soviet masterpiece”, *Izvestia* proclaiming: “Glory be to our people which produces such talents”! A journalist called the work, “A Soviet Artist’s Creative Reply to Just Criticism” and, for a while the title stuck, although Shostakovich disapproved, declaring that, “The theme of my symphony is the making of man.”

## THE MUSIC

Sparse, angular rhythms from the cellos and basses echo immediately by the violins open the **first movement** in a mood of turmoil and aggression, and while this quickly subsides into a deeply sorrowful and subdued march, the appearance of the wind instruments some three minutes into the movement only serves to heighten the anguish. A widely spaced theme played in the violins’ highest range – a typical Shostakovich device to create a sense of disquiet – incorporates a small rhythmic pattern which sets the orchestra off on a decidedly war-like path which culminates in a terrifying climax. The reappearance of the widely spaced theme as a serene duet between flute and horn, transforming the mood and allows the movement to end peacefully.

The **second movement**, a parody of a Tchaikovsky Waltz, was seen by the Soviet audience in 1937 as representing industry and

笛與圓號二重奏，讓氣氛一轉，樂章然後安寧地結束。

**第二樂章**模仿柴可夫斯基的圓舞曲。1937年的蘇聯觀眾認為這個樂章代表工業和勞動，以及「萬眾一心建設新社會時的喜悅」。

**第三樂章**只花了三天寫作。儘管可怕的二戰和列寧格勒圍城戰當時仍未發生（這兩件事也確實對作曲家影響深遠），但樂章氣氛也悲壯，情緒激越，表達對蘇聯英雄的懷念。

**第四樂章**為樂曲畫上壯麗樂觀的句號。1937年首演之後，這個樂章更獲譽為俄羅斯顛峰之作之一；可是到了1948年，他又成了當權者狠批的對象，樂章反被指為「庸俗、浪得虛名」。不過，蕭斯達高維契這時已無心也無需積極爭取官方認可了——1953年史大林逝世之後，他才發表下一首交響曲。

樂曲剖析中譯：鄭曉彤

labour and “the joy the people feel as they work together to create their new society”.

It took just three days for Shostakovich to write the symphony's **third movement**, a harrowing and emotionally charged memorial for the heroes of the Soviet Union; although the horrors of the Second World War and the Siege of Leningrad, which profoundly affected Shostakovich, were still in the future.

The **fourth movement**, with its magnificently optimistic ending, was considered one of the finest moments in all Russian music from its premiere in 1937 until 1948 when, again, Shostakovich found himself the subject of vitriol directed against him by officialdom. They declared this music to be “vulgar and over-praised”. At that stage, however, Shostakovich had neither the desire nor the need actively seek official approval; he released no more symphonies until after Stalin's death in 1953.

All programme notes by Dr Marc Rochester

#### 編制 INSTRUMENTATION

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、豎琴、鋼琴/鐘琴及弦樂組。

Two flutes, piccolo, two oboes, two clarinets, E flat clarinet, two bassoons, contra bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano/celesta and strings.



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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.

梵志登 音樂總監

Jaap van Zweden Music Director



© David Loong

廖國敏 指揮

Lio Kuokman CONDUCTOR



香港管弦樂團合唱團

Hong Kong Philharmonic Chorus



© G. K. Kwong

鄺勵齡 女高音

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娉婷鋼琴二重奏

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# 2019/20 第46<sup>TH</sup>樂季 SEASON



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# 66

主場音樂會  
MAINSTAGE  
CONCERTS



# 36

音樂節目  
CONCERT  
PROGRAMMES

# 1

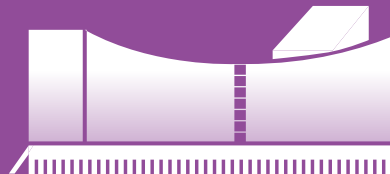
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亞洲首個樂團獲提名競  
Asian orchestra n  
Gramophone's Or

# 8

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## 余隆 LONG YU

指揮 Conductor

PHOTO: Tang Hui Studio

國際知名的中國指揮家余隆，現為上海及廣州交響樂團音樂總監、中國愛樂樂團藝術總監暨總指揮；同時擔任港樂首席客席指揮。余隆大師於1998年創辦北京國際音樂節，並連續20年擔任藝術總監。他現為上海夏季音樂節聯合總監。

在2019/20樂季，除了國內的工作，余隆獲邀在世界各地演出，包括指揮皇家愛樂樂團、紐約愛樂、伯恩交響樂團、荷蘭電台愛樂樂團、阿德萊德交響樂團、奧克蘭愛樂、台灣愛樂、新加坡交響樂團等。2019年夏天，余隆帶領上海交響樂團前往美國和歐洲巡演。

2008年余隆帶領中國愛樂樂團締造歷史，成為首支在梵蒂岡保羅六世禮堂為教宗演出的中國樂團。2018年，簽約德意志留聲機並在全球發行唱片。

余隆1964年出生於上海的音樂世家，自幼隨外祖父、著名作曲家丁善德學習音樂。2016年當選美國藝術與科學學院外籍榮譽院士；並於同年被授予德意志聯邦共和國十字勳章。在國內，他於2015年獲頒「全國中青年德藝雙馨文藝工作者」稱號。余隆現擔任中國音樂家協會副主席職務。

Distinguished Chinese conductor Yu Long is Music Director of the Shanghai Symphony Orchestra, Artistic Director and Chief Conductor of the China Philharmonic Orchestra and Music Director of the Guangzhou Symphony Orchestra. He is also Principal Guest Conductor of the HK Phil. Maestro Yu is the Founder of the Beijing Music Festival and was its Artistic Director from 1998 to 2018. He is the Co-Director of the MISA Summer Festival in Shanghai.

In the 2019/20 season, alongside his work in China, Maestro Yu makes guest appearances across the globe, including with the Royal Philharmonic Orchestra, New York Philharmonic, Bern Symphony Orchestra, Netherlands Radio Philharmonic Orchestra, Adelaide Symphony Orchestra, Auckland Philharmonia, Taiwan Philharmonic and Singapore Symphony Orchestra. Summer 2019 saw Yu lead the Shanghai Symphony Orchestra on a tour of the US and Europe.

He made history with the China Philharmonic Orchestra which became the first Chinese orchestra to perform at the Vatican in the Paul VI Auditorium in 2008. Yu has signed a recording deal with Deutsche Grammophon and started global release and distribution partnership.

Born in 1964 into a musical family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer of great renown. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences and the Order of Merit of Germany. In the mainland, Yu was named a "Morally and Artistically Excellent Artist" in 2015. He is currently Vice President of the Chinese Musicians Association.



# 秦立巍 LI-WEI QIN

大提琴 Cello

秦立巍為第11屆柴可夫斯基國際大賽銀獎得主，2001年在紐約著名的南堡格大賽奪冠。他曾兩度在BBC逍遙音樂會上作獨奏演出，與全球多個優秀樂團的合作亦十分成功。在獨奏會及室樂方面，他經常為倫敦威格摩音樂廳及紐約林肯中心室樂協會獻藝。他為環球音樂/Decca灌錄的大碟包括：全套貝多芬奏鳴曲、夥拍鋼琴家張小惠的拉赫曼尼諾夫作品、與新加坡交響樂團合作的德伏扎克協奏曲，以及與倫敦愛樂一同錄音的艾爾加及華爾頓的協奏曲。他與余隆指揮上海交響樂團於2013年的現場音樂會錄音，經環球音樂授權，於2014年由索尼古典發行。

秦立巍在上海出生，13歲移居澳洲，其後獲頒獎學金遠赴曼徹斯特的皇家北方音樂學院及倫敦市政廳音樂及戲劇學院就讀，分別師隨基斯鮑姆及竹野大衛。2001年，他獲邀加入BBC「新世代藝術家」計劃，2002年獲得年度澳洲青年大獎。其他重要演出包括：2008年與新西蘭交響樂團在北京奧運會音樂會上演出、2012年倫敦奧運會、在達沃斯的世界經濟論壇上與巴塞交響樂團合作等。

秦立巍所用大提琴為1780年製作的J. B. 瓜達尼尼大提琴，由吳毓遜博士夫婦慷慨借出。

Li-Wei Qin was awarded the Silver Medal at the 11<sup>th</sup> Tchaikovsky International Competition and First Prize in the prestigious 2001 Naumburg Competition in New York. He has twice been a soloist at the BBC Proms and enjoyed successful artistic collaborations with many of the world's great orchestras. In recital and chamber music he is a regular guest at the Wigmore Hall and the Lincoln Center Chamber Music Society, New York. His recordings on Universal Music/Decca include the complete Beethoven Sonatas, music by Rachmaninov with pianist Albert Tiu, Dvořák Concerto with Singapore Symphony Orchestra and Elgar/Walton concerti with the London Philharmonic. In 2014, courtesy of Universal Music, Qin's 2013 live concert with the Shanghai Symphony and Maestro Yu Long has been released on Sony Classical.

Born in Shanghai Qin moved to Australia at the age of 13. He was awarded scholarships to study with Ralph Kirshbaum at the Royal Northern College of Music, Manchester and with David Takeno at the Guildhall School of Music and Drama, London. He was invited to join the BBC "New Generations" scheme in 2001 and in 2002 received the Young Australian of the Year Award. Other major invitations included appearances at both the 2008 Beijing Olympics Cultural Festival (New Zealand Symphony), 2012 London Olympics and the Davos World Economic Forum (Basel Symphony Orchestra).

Qin plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh.



# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂獲英國著名古典音樂雜誌《留聲機》提名競逐年度管弦樂團，成為亞洲第一個獲此提名的樂團。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至少直到2022年。此外，由2018/19樂季開始，梵志登大師正式成為紐約愛樂第26位音樂總監。

余隆由2015/16樂季開始擔任首席客席指揮。

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。繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。

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“You’re hearing one of the best  
Wagner orchestras in the world.”

*The Times*

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia’s foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. Recently the HK Phil has been nominated for the prestigious UK classical music magazine *Gramophone*’s 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this nomination.

Jaap van Zweden, one of today’s most sought-after conductors, has been the orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. Maestro van Zweden is the 26<sup>th</sup> Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long has been Principal Guest Conductor since the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna’s famous Musikverein, the HK Phil has toured extensively within Mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed an epic four-year journey through Wagner’s *Ring Cycle* in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and





PHOTO: Cheung Wai-lok

這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音亦於2018年11月發行。

近年和港樂合作的指揮家和演奏家包括：阿殊堅納西、貝爾、杜托華、艾遜巴赫、侯夫、祈辛、郎朗、馬友友、寧峰、史拉健、王羽佳等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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

abroad. The recording of *Götterdämmerung* was released in November 2018.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Joshua Bell, Charles Dutoit, Christoph Eschenbach, Stephen Hough, Evgeny Kissin, Lang Lang, Yo-Yo Ma, Ning Feng, Leonard Slatkin and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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

Thanks to a significant subsidy from the Hong Kong Government 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

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- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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G. B. 瓜達尼尼 (1760) 小提琴，由樂團首席王敬先生使用

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##### Rare instruments donated

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

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TM  
\$360 \$280 \$220 \$180

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莫扎特 D大調嬉遊曲，K. 136：第三樂章  
拉威爾 《鵝媽媽》組曲  
浦羅哥夫 《彼得與狼》  
MOZART Divertimento in D, K. 136: 3<sup>rd</sup> movement  
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PROKOFIEV *Peter and the Wolf*

景煥，指揮  
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Ah Tsui, Cantonese narration

## 1 & 2 NOV 2019

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(arr. STOKOWSKI)

梵志登，指揮  
拉貝克姊妹，鋼琴  
Jaap van Zweden, conductor  
Katia & Marielle Labèque, piano

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