

狄里柏斯基的拉赫曼尼諾夫 Trpčeski's Rachmaninov

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梵志登 Jaap van Zweden
音樂總監 Music Director

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狄里柏斯基的拉赫曼尼諾夫

TRPČESKI'S RACHMANINOV

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RACHMANINOV 拉赫曼尼諾夫：《岩石》，Op. 7 P. 10
~18' *The Rock, Op. 7*

RACHMANINOV 拉赫曼尼諾夫：G小調第四鋼琴協奏曲，Op. 40 P. 12
~24' 快板
廣板
活潑的快板

Piano Concerto No. 4 in G minor, Op. 40
Allegro
Largo
Allegro vivace

中場休息 interval

RACHMANINOV 拉赫曼尼諾夫：D小調第一交響曲，Op. 13 P. 16
~42'

沉重地—不太快的快板—中板—活潑的快板—回復原速—
生動的快板—稍慢—回復原速
小廣板—稍快—稍慢的廣板—生動的—回復原速
火熱的快板—沉重地
火熱的快板—進行曲般〔保持清晰〕—生動的—
稍快的快板—火熱的快板—急板—廣板

Symphony No. 1 in D minor, Op. 13

Grave - Allegro ma non troppo - Moderato - Allegro vivace -
L'istesso tempo - Allegro animato - Meno mosso - Tempo I
Larghetto - Piu mosso - Largo un poco - Con moto - Tempo I
Allegro con fuoco - Grave
Allegro con fuoco, Marciale [sempre marcato] - Con animo -
Allegro mosso - Allegro con fuoco - Presto - Largo

蘇柏軒，指揮 ▪ Perry So, conductor P. 23

狄里柏斯基，鋼琴 ▪ Simon Trpčeski, piano P. 25



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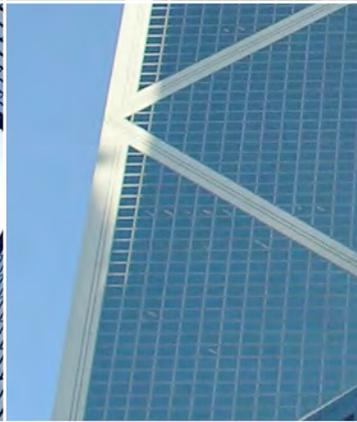
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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

"The orchestra (HK Phil) responded to van Zweden's grip on the soul of the piece with an impressively disciplined performance."

Sam Olliver, *South China Morning Post*

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
自一九七四年起香港的首個職業樂團
- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
listeners each season 演出頻繁，每季上演逾一百五十場音樂會，
吸引聽眾達二十多萬人
- 4 Large-scale symphonic event *Swire Symphony Under The Stars*, bringing
classical music to the community 年度大型交響演奏 —
太古「港樂·星夜·交響曲」將音樂帶到社區
- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會



林木
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志登

(梵志：清淨之志，登：達到)



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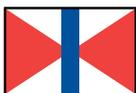
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拉赫曼尼諾夫 《岩石》，Op. 7

SERGEI RACHMANINOV (1873-1943) *The Rock*, Op. 7

年僅二十的拉赫曼尼諾夫把《岩石》交給柴可夫斯基過目，柴可夫斯基大為賞識，答應指揮《岩石》首演。

When the 20-year-old Rachmaninov showed the score of *The Rock* to Tchaikovsky, the latter was immediately impressed and agreed to conduct the work's première.

即使歌劇被視為藝術成就的巔峰，大部分作曲家還是希望自己能在這個範疇脫穎而出——也許正因為歌劇地位崇高，所以作曲家才有此反應。的確，歌劇對一個作曲家的發展實在太重要，因此亞倫斯基在1892年莫斯科音樂學院教授作曲時，要求班上三個學生以歌劇作為畢業習作，每位學生都要根據一個質素不均的劇本（改編自普希金《吉卜賽人》）譜曲。拉赫曼尼諾夫幾乎急不及待馬上動筆，1892年4月4日開始寫作，到了4月28日已全部完成——這就是歌劇《艾利高》。《艾利高》不但令拉赫曼尼諾夫從主考人手上取得五個甲等的成績外，更令他成為該校史上僅三位獲頒「大金章」的學生之一。《艾利高》更獲出版商青睞，翌年又在莫斯科大劇院上演，令他的作曲事業正式展開。初嘗成功滋味的拉赫曼尼諾夫再接再厲，1892年下半年和1893年大部分時間都埋首創作，作品包括歌曲、合唱曲、鋼琴曲、室樂作品和兩首管弦樂曲《吉卜賽主題隨想曲》（靈感同樣來自普希金）和「交響

Despite – possibly even because – opera is regarded as the summit of artistic achievement, it has been the ambition of most composers to excel in the field. Indeed, so important was opera considered to be in the development of a composer that the three students in Arensky's composition class at the Moscow Conservatoire were expected to compose an opera as part of their 1892 graduation exercise. They were each given the task of setting a somewhat uneven libretto (derived from Pushkin's *The Gypsies*) and, for his part, Rachmaninov launched himself at the task with almost terrifying urgency, starting work on 4th April and completing the entire project on 28th April 1892. The resulting opera, *Aleko*, not only earned Rachmaninov five A's from the examiners but they also elected to make him only the third student in the Conservatoire's history to earn the Great Gold medal. On top of that *Aleko* was accepted for publication, staged by the Bolshoi Theatre a year later and effectively launched his career as a composer. Spurred on by this success, Rachmaninov devoted the remainder of 1892 and much of 1893 to composing, producing songs, choral and piano pieces, chamber works and two orchestral scores, *Capriccio on Gypsy Themes* (also inspired by Pushkin) and a "symphonic fantasy", *The Rock*, which is prefaced by lines from a short poem of the same name by Mikhail Lermontov but was, according to Rachmaninov, actually inspired by a short story by Chekhov published in 1886, *Along the Road*.

幻想曲」《岩石》。作曲家在《岩石》的樂譜上引用了詩人萊蒙托夫的同名短詩作序言；可是他卻自言樂曲的靈感來自切科夫的短篇小說《沿路》（1886年出版）。

在切科夫的小說裡，兩個旅人——一個少婦和一個失意的中年男子，在平安夜為了躲避暴風雪而在路邊的小旅館投宿。少婦聽著中年人訴說自己許多失意事，對他心生同情。聖誕日早上，風雪還沒有停，可是兩人卻向著相反的方向繼續上路。音樂刻畫出雪花紛飛的景象、小旅館外越來越大的風雪、少婦聽著中年人的悲慘故事時感觸落淚，最後中年人在風雪中騎著雪橇上路；不久，他那凌厲雙眉儼如嶙峋大石。

年僅二十的拉赫曼尼諾夫把《岩石》交給柴可夫斯基過目，柴可夫斯基大為賞識，既答應指揮《岩石》首演，還承諾翌年他到歐洲巡迴演出時也演奏此曲。怎料柴可夫斯基1893年11月遽然猝逝，打亂了原來的演出計畫，結果《岩石》於1894年3月20日在莫斯科首演，由薩豐諾夫指揮。

中譯：鄭曉彤

In Chekhov's story two travellers – a young woman and a disillusioned middle-aged man – take shelter from a snowstorm in a roadside inn on Christmas Eve. The woman takes pity on the man as he tells her of the many failures and disappointments he has suffered but, on Christmas morning with the storm still raging, both set off in opposite directions. The music reflects the fluttering of snow flakes and the growing storm outside the inn, the weeping of the young woman as she hears the man's sad story, and finally the man as, departing into the blizzard on his sledge, his stern eyebrows quickly take on the appearance of some mighty, craggy outcrop.

When the 20-year-old Rachmaninov showed the score of *The Rock* to Tchaikovsky, the latter was immediately impressed and agreed to conduct the work's première as well as to take it on a European tour he was planning the following year. In the event, Tchaikovsky's unexpected death in November 1893 intervened, and the first performance of *The Rock* was directed by Vasily Safonov in Moscow on 20th March 1894.

Dr Marc Rochester

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、兩支小號、三支長號、大號、定音鼓、三角鐵、鈴鼓、鈸、大鼓、鑼、豎琴及弦樂組。

INSTRUMENTATION

Piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, cymbals, bass drum, tam-tam, harp and strings.

拉赫曼尼諾夫 G小調第四鋼琴協奏曲，Op. 40
SERGEI RACHMANINOV (1873-1943)
Piano Concerto No. 4 in G minor, Op. 40

快板	Allegro
廣板	Largo
活潑的快板	Allegro vivace

1921年，拉赫曼尼諾夫和太太決定在美國買房子，並刻意重現兩人俄國家中的氣氛。他們都熱愛俄國的家，卻因為布爾什維克革命而要離家去國。只要他們在家，就只會說俄語、只會聘請俄裔僕人，而且保持俄羅斯所有傳統習俗。

但他們在美國其實一直都不快樂，往後幾年也盡可能出差外地，寧可留在歐洲—尤其法國—也不要留在美國。為了推廣流亡外地的俄國作曲家的作品，拉赫曼尼諾夫甚至在法國做起出版生意來。1925年，他把美國的房子賣掉，移居巴黎市郊庫爾布瓦一座別墅，專心作曲。

拉赫曼尼諾夫十多年來一直計畫寫作第四首鋼琴協奏曲；現在終於有時間、有合適的環境可以讓他安安定定寫作了。他於1926年完成第四鋼琴協奏曲，但卻覺得篇幅太長，經大幅修改後才首演。

1927年他在美國巡迴演出期間，在3月18日首演第四鋼琴協奏曲〔史托哥夫斯基指揮

In 1921 Sergei Rachmaninov and his wife decided to buy a house in America. There they deliberately recreated the atmosphere of their beloved home in Russia, abandoned in the wake of the Bolshevik Revolution. Whenever they were in residence, they spoke only Russian, employed only Russian servants, and observed all traditional Russian customs.

But they were never happy in America and for the next few years spent as little time there as they could, preferring to be in Europe and in particular in France where Rachmaninov established a publishing business with the purpose of promoting the works of fellow Russian exiles. In 1925 he sold up his American house and settled into a château at Courbevoie on the outskirts of Paris where he concentrated on composing.

For over a decade he had planned to write a fourth piano concerto and now he found he had both the time and the environment in which he could settle down to the task. He completed it during 1926 but decided it was too long and made substantial revisions before giving the première during his 1927 concert tour of the USA.

Its first performance with the Philadelphia Orchestra under Leopold Stokowski on 18th March was not a success, neither was the second performance in New York while, following an equally disappointing

費城樂團)，可是觀眾反應不佳；其後在紐約演出的反應也是強差人意；拉赫曼尼諾夫於1931年12月8日在柏林演出此曲，觀眾反應也依然令人失望。這時拉赫曼尼諾夫決定收回作品。八年後，歐洲變得戰雲密布，拉赫曼尼諾夫決定回到美國永久定居。他返美後終於能專注修改第四鋼琴協奏曲—而且是大刀闊斧的修改—1941年10月，拉赫曼尼諾夫再次踏足費城，首演第四鋼琴協奏曲終訂版。

美國樂評人埋怨第四鋼琴協奏曲「茫然不知自己從哪裡來、要到哪裡去」；而美不勝收的第二鋼琴協奏曲和燦爛的第三鋼琴協奏曲一直瘋魔美國民眾，於是他們也期待第四鋼琴協奏曲會同樣有感染力—然而現在擺在眼前的卻是整體上較簡潔、較曖昧的作品。

第一樂章的管弦樂引子短得不能再短，鋼琴突然闖入，奏出吵鬧的主題。雖然這個主題的起伏型態很有拉赫曼尼諾夫本人的特色，但卻不算易懂易記，甚至令人有點煩躁不安。音樂安靜下來，讓鋼琴獨自奏出第二主題。

reception to it at a concert in Berlin on 8th December 1931, Rachmaninov decided to withdraw the work. Eight years later, with war looming in Europe, Rachmaninov decided to return permanently to America and it was there that he finally got down to a full-scale revision of the fourth concerto. He gave the première of the final version of the work, again in Philadelphia, in October 1941.

The American critics complained that the Fourth Piano Concerto “does not seem know where it’s coming from or where it’s going to”, while the American public, having been swept away by the intense beauty of the Second and the barn-storming brilliance of the Third, were expecting the Fourth to have a similar emotional impact. What they were faced with, however, was something altogether more laconic and ambiguous.

After the briefest of orchestral introductions the piano bursts into the **first movement** with a tumultuous theme which, while it is typically Rachmaninov in the way in which it creates a vast musical arch, is curiously unmemorable and more than a little disquieting.

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拉赫曼尼諾夫 G小調第四鋼琴協奏曲，Op. 40

SERGEI RACHMANINOV (1873-1943)

Piano Concerto No. 4 in G minor, Op. 40

第二主題較抒情，然而樂章整體上仍舊充滿熱情和憤怒，不過這些情緒到了**第二樂章**就被消解了。對首演當晚的美國聽眾來說，這個樂章的不足之處正是其溫柔的開端旋律。雖然這是全曲唯一真正繞樑三日的主題，卻不知怎地與家傳戶曉的兒歌《三隻盲鼠》相似。這一刻拉赫曼尼諾夫希望營造平靜氣氛和思鄉之情，但觀眾卻覺得輕鬆惹笑，觀眾席更傳來笑聲。

今晚大家聽到的**第三樂章**是1941年才寫的，取代了原本那又長又複雜的第三樂章。現在的第三樂章充滿燦爛的炫技樂段；到了令人興奮莫名的驚人尾聲時，幾乎可以保證所有觀眾都會歡呼喝采。

中譯：鄭曉彤

Things calm down sufficiently for the piano alone to introduce a more song-like second theme, but the overall mood of the movement is of passion and anger which the lyrical **second movement** effectively dissolves. As far as the first-night American audience was concerned the trouble with this movement was that its gentle opening melody, the one truly memorable theme in the entire work, bears an uncanny resemblance to the popular nursery-song "Three Blind Mice". There was laughter and amusement where Rachmaninov had hoped to create an atmosphere of tranquillity and nostalgia for his homeland.

The **third movement** as we hear it today was composed entirely in 1941, replacing the original long and complex movement with something brilliantly virtuoso and pretty well guaranteed to have any audience roaring their approval when it eventually reaches its breathtaking and thrilling conclusion.

Dr Marc Rochester

編制

獨奏鋼琴、短笛、兩支長笛、兩支雙簧管、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、三角鐵、鈴鼓、小鼓、鈸、大鼓及弦樂組。

INSTRUMENTATION

Solo piano, piccolo, two flutes, two oboes, cor anglais, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, tambourine, snare drum, cymbals, bass drum and strings.

拉赫曼尼諾夫 D小調第一交響曲，Op. 13
SERGEI RACHMANINOV (1873-1943)
Symphony No. 1 in D minor, Op. 13

沉重地—不太快的快板
—中板—活潑的快板—回復原速—生動的快板—稍慢—回復原速
小廣板—稍快—稍慢的廣板—生動的—回復原速
火熱的快板—沉重地
火熱的快板—進行曲般〔保持清晰〕—生動的—稍快的快板—火熱的快板—急板—廣板

Grave - Allegro ma non troppo - Moderato - Allegro vivace - L'istesso tempo - Allegro animato - Meno mosso - Tempo I
Larghetto - Piu mosso - Largo un poco - Con moto - Tempo I
Allegro con fuoco - Grave
Allegro con fuoco, Marciale [sempre marcato] - Con animo - Allegro mosso - Allegro con fuoco - Presto - Largo

一般認為，指揮格拉祖諾夫就是拉赫曼尼諾夫第一交響曲首演一敗塗地的原因。事實上，到底當日格拉祖諾夫有否帶醉演出已無從稽考〔雖然衡量各種可能性後，也很可能確有其事〕，但在格拉祖諾夫參與之前，第一交響曲早已不被看好了。

樂曲還未寫完，林姆斯基—高沙可夫看著手稿就說：「不好意思，但我真的覺得這曲子完全不討好。」連拉赫曼尼諾夫的好友、作曲家塔尼耶夫也警告說曲中的旋律「蒼白軟弱：對著它們根本無計可施」。

It is generally suggested that the principal cause for the total disaster of the première of Rachmaninov's First Symphony was the conductor, Alexander Glazunov. Whether or not Glazunov was actually drunk in charge of the orchestra on that occasion cannot be proved (although on the balance of probabilities, it does seem likely), but the Symphony was heading for disaster even before Glazunov came on the scene.

Looking over the unfinished manuscript Rimsky-Korsakov declared, "Forgive me, but I do not find this music at all agreeable", while Rachmaninov's own good friend, the composer Taneyev, warned him that the melodies in the work were "flabby and colourless: there's nothing you can do with them".

樂曲首演後被外界狠批，嚇得作曲家馬上把樂曲收回，並堅持無論他生前身後也不能演出。1943年3月28日他在美國與世長辭；但兩年後就有人找到樂團分譜，再重塑成今天大家聽到的版本。

認為拉赫曼尼諾夫第一交響曲算得上傑作的人〔包括筆者在內〕，會斷言1897年樂曲首演一敗塗地的原因，主要是作品太前衛。俄國交響樂總是深沉深刻，旋律寬廣大氣〔以柴可夫斯基的交響曲為代表〕；在這個國家，一首刻意擺脫旋律〔全曲幾乎根據單一主題寫成〕、處處充滿壓迫感、令人不安的作品，被視為洪水猛獸，與完全音樂廳裡舒適的環境格格不入。

第一樂章的開端已散發出復仇與威嚇的意味。所有四個樂章都以相同的四音音型掀開序幕。這個音型正是巴洛克音樂常用的修飾手法，稱為「迴音」；但在此卻像咆哮似的。然後齊奏弦樂奏出主題—《末日經》。

《末日經》是首古老的素歌，歌詞是「震怒之日；審判之日」。《末日經》主題不在此曲處處可聞，更見於拉赫曼尼諾夫日後所有作品。

Appalled by the harsh reception of the work, Rachmaninov immediately discarded the score and insisted that the work should never be played either in his lifetime or after his death, which occurred in exile in the USA on 28th March 1943. Two years later, however, the orchestral parts were discovered and the work reassembled from those into the version we hear today.

Those who, like the writer of these concert notes, believe that Rachmaninov's First Symphony is actually something of a masterpiece, will claim that its failure, in 1897, was mostly due to its being ahead of its time. In a country where symphonic music was associated with broad sweeping melodies and deep, profound emotions (typified by the symphonies of Tchaikovsky), a work which deliberately avoided melody for its own sake (indeed, the Symphony is almost wholly built around a single theme) and through which ran a disturbing and unrelenting mood of menace, was seen as dangerously radical and wholly out of place in the comfortable surroundings of a great concert hall.

The very opening of the **first movement** reeks of vengeance and menace. All four movements begin with the same little four-note pattern, which was a popular decorative device in Baroque music (where it is known as the "turn"), but here resembles almost a snarl. This is followed by unison strings setting out the theme which permeates not just this work but virtually everything Rachmaninov ever wrote subsequently; the *Dies Irae* – an ancient plainchant associated with the words "Day of Wrath; Day of Judgement".

拉赫曼尼諾夫 D小調第一交響曲，Op. 13

SERGEI RACHMANINOV (1873-1943)

Symphony No. 1 in D minor, Op. 13

銅管樂奏出的高潮充滿壓迫感，隨後單簧管溫柔地奏出《末日經》主題。但即使是在最抒情的時刻〔例如哀婉動人的小提琴奏出令人心酸的緩慢主題，繼而交給哀求似的雙簧管時〕，也始終擺脫不了濃重的壓迫感，激動的情緒一觸即發一而且久不久就在銅管樂和敲擊樂組爆發。

第二樂章開端的迴音無疑流露痛苦情緒，往後經常緊張不安，《末日經》的痕跡常常出現〔但多數變成大調〕。雖然樂章以弱音量為主，但憑著作曲家巧妙的管弦樂色彩調配，壓迫感一直揮之不去。

中提琴為**第三樂章**掀開序幕，迴音音型在此變得傷感，單簧管隨後奏出起伏不定的柔和主題〔無獨有偶，拉赫曼尼諾夫第二交響曲第三樂章也有同類的單簧管用法〕。原本這個主題可以配搭豐腴的和聲，又可以營造非常浪漫的效果，但作曲家在此卻以深沉管弦樂音型〔隱隱然與開端的迴音音型和《末日經》有關〕來伴奏，效果疏落淒涼、有時甚至充滿壓迫感。

A menacing brass climax gives way to a gentle version of the theme from the clarinet, but even at its most lyrical – such as the pathos – laden violins with their slow, tearful theme, taken up by a pleading oboe – the movement can never shake of its overriding mood of menace and simmering violence; something which breaks out from time to time in the brass and percussion sections.

The turn which opens the **second movement** is decidedly anguished and the subsequent music is full of nervous energy with frequent allusions to the *Dies Irae* (often in the major key). Despite the fact that the dynamic level remains subdued throughout most of the movement, there remains an underlying air of menace achieved mostly through Rachmaninov's masterly use of orchestral colour.

Violas introduce the **third movement** with a pained version of the turn, after which the clarinet, in a strange pre-echo of its role in the equivalent movement of Rachmaninov's Second Symphony, introduces a gently undulating theme. Despite the opportunities for lush harmonies and deeply romantic gestures, in this Symphony Rachmaninov accompanies this theme with sparse, desolate and occasionally menacingly dark orchestral figures, often alluding to the opening turn or the *Dies Irae*.

第四樂章開端的迴音音型像爆炸似的，輝煌的《末日經》隨即響起，加上銅管樂號角曲和震耳欲聾的敲擊樂。作曲家本人對這段音樂十分滿意，甚至在自己最後一首管弦樂曲〔交響舞曲，1940年〕裡再度使用；的確，在這裡輝煌的《末日經》過後是一段活力充沛的舞曲，但偶爾會被配弱音器的銅管樂煞停。

往後還有許多舞曲似的樂思；時而急切狂熱又極富俄羅斯風格，時而優美而充滿異國風情〔其中一段正是約翰·威廉士《大白鯊》主題的靈感來源〕。然而，《末日經》的歷史意義沒有消失：正當音樂漸漸推進瘋狂的高潮、準備結束時，專業鑼手演奏生涯的重要時刻來臨了：一記嘹亮的鑼聲，把樂團硬生生地煞停。

充滿壓迫感的《末日經》在全曲結尾重現，迴音音型變得像抽搐似的，嘹亮的鑼聲稍後再度響起，勢如破竹。

中譯：鄭曉彤

The opening turn takes on an explosive quality for the **fourth movement** where it leads into a blazing statement of the *Dies Irae* complete with fanfare brass and crashing percussion. Rachmaninov thought sufficiently highly of this passage to use it again in his very last orchestral work (the *Symphonic Dances* of 1940), and indeed here it is followed by a vigorous dance, periodically stopped in its tracks by muted brass.

Subsequently the movement is full of dance-like ideas; sometimes bursting, in true Russian style, with frenetic energy, at others exotic and sensuous (and at one time providing a passage which gave John Williams his idea for the *Jaws* theme), but the *Dies Irae* hasn't forgotten its historical associations and as the movement winds itself up to a frenzied climax there comes one of the great moments in any professional gong's career; a mighty gong crash which stops the orchestra dead in its tracks.

Full of menace the *Dies Irae* returns in all its power to bring the work to its devastating conclusion complete with convulsive turns and powerful crashes from a rejuvenated gong.

Dr Marc Rochester

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三支長笛（其一兼短笛）、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓、大鼓、鈸、懸鈸、小鼓、三角鐵、鈴鼓、鑼及弦樂組。

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Three flutes (one doubling piccolo), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, bass drum, cymbals, suspended cymbals, snare drum, triangle, tambourine, tam-tam and strings.

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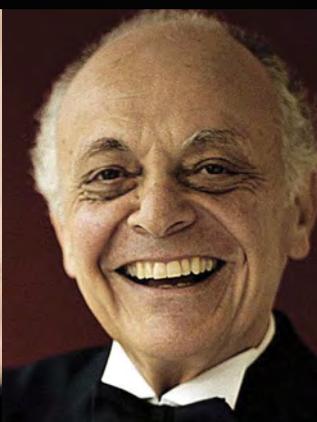
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The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region
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蘇柏軒

PERRY SO

指揮 Conductor

Photo: Lawrence Chan



蘇柏軒曾參與首屆洛杉磯愛樂指揮計劃，以及於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的冠軍和特別獎。

近期曾與以下樂團合作：倫敦愛樂、新加坡交響樂團、日本愛樂、密爾沃基交響樂團、澳洲青年交響樂團、塔斯曼尼亞交響樂團及開羅愛樂。近期樂季，他於世界各地進行首演，包括：倫敦、日本、薩格勒布、首爾及馬來西亞愛樂；亦參與香港管弦樂團定期舉辦的音樂會演出。

2012年1月，蘇柏軒推出首張專輯，由 Oehms Classics 發行，收錄他與德國小提琴家吉爾曼和開普敦愛樂合作的一系列美國作曲家小提琴協奏曲。

蘇柏軒1982年於香港出生，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。他曾跟隨畢保德音樂學院指揮系總監、瑞士指揮家兼名師邁耶學習。他又於希臘雅典贏得米特羅波里斯大獎，並獲香港特區政府民政事務局頒發嘉許狀。蘇柏軒曾任香港管弦樂團助理指揮（2008-2010）及副指揮（2010-2012）。

One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So received the first and special prizes at the Fifth International Prokofiev Conducting Competition held in St Petersburg in 2008.

Recent engagements have included the London Philharmonic, Singapore Symphony, Japan Philharmonic, Milwaukee Symphony, Australian Youth, Tasmanian Symphony and Cape Philharmonic orchestras. Recent seasons have seen his débuts with the London, Japan, Zagreb, Seoul and Malaysian Philharmonics, and regular subscription concerts with the Hong Kong Philharmonic Orchestra.

In January 2012 he released his first commercial recording on the Oehms Classics Label with the German violinist Alexander Gilman and the Cape Town Philharmonic in a programme of American violin concerti.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prizewinner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments. Perry So was Assistant Conductor (2008-2010) and Associate Conductor (2010-2012) of the Hong Kong Philharmonic.

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狄里柏斯基

SIMON TRPČESKI

鋼琴 Piano



Photo: KulturOp, Lube Saveski



鋼琴家狄里柏斯基1979年生於馬其頓，是近年其中一位最矚目的年青音樂家。狄里柏斯基曾經贏得英國、意大利及捷克的國際鋼琴大賽。他曾為EMI灌錄多張獨奏大碟，表現備受樂界推崇。2005年及2007年分別推出拉赫曼尼諾夫及蕭邦大碟，均獲樂評一致讚賞。2008年，他推出全德布西作品大碟《德布西：影像》，同樣備受推崇。

2009年12月，他獲馬其頓總統親自頒發馬其頓總統勳章，成為馬其頓史上最年輕的得主。2010年3月，狄里柏斯基的首張由Avie發行的協奏曲專輯收錄與皇家利物浦愛樂及指揮佩特連科合作的拉赫曼尼諾夫難度之作—第二及第三鋼琴協奏曲，專輯迅速打入Billboard古典排行榜及英國專業古典碟片排行榜首十名，更為他贏得2010年度金音叉大獎、《Classic FM》編輯之選等多項榮譽。2011年9月，狄里柏斯基獲選頒發首屆「馬其頓國家藝術家」榮譽。他近期於紐約卡奈基音樂廳首度舉行獨奏會，以及於巴黎、香港、倫敦、米蘭及佛羅倫斯舉行獨奏會等。

Born in the Republic of Macedonia in 1979, Simon Trpčeski has established himself as one of the most remarkable young musicians to have emerged in recent years. He has won prizes in international piano competitions in the United Kingdom, Italy and the Czech Republic and also received widespread acclaim for his recital recordings on the EMI label. His 2005 Rachmaninov and 2007 Chopin discs both received extensive praise from critics. In 2008 he released an all-Debussy disc entitled *Debussy: Images*, which was also highly regarded.

In December 2009 the President of Macedonia H.E. Gjorge Ivanov honoured Trpčeski with the Presidential Order of Merit for Macedonia, making him the youngest recipient of a medal of any kind in Macedonian history. In March 2010 Trpčeski's concerto recording début was released on the Avie label, showcasing Rachmaninov's notoriously challenging Piano Concertos 2 and 3 with Vasily Petrenko and the Royal Liverpool Philharmonic Orchestra. The album was in the Top 10 of both the Billboard Classical Chart and the UK's specialist classical chart, and won a Diapason d'Or de l'année and Classic FM's "Editor's Choice" Awards. In September 2011 he was awarded the first-ever title "National Artist of the Republic of Macedonia". This season Trpčeski will make his Carnegie Hall recital début, and give recitals in Paris, London, Milan and Florence.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hiro

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至逾百年前，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

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Sam Olluver, *South China Morning Post*

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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

來自世界每個角落的樂師，結合本港精英，組成港樂這隊音樂勁旅。2012年9月，梵志登正式出任其音樂總監。在未來的日子，港樂將繼續創新里程，籌劃國際巡演、與本地精英更緊密合作及舉辦大型音樂節目。港樂與拿索斯唱片合作灌錄一系列中國作曲家的作品，首張大碟現已推出。

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助
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香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



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



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



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



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Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



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Rachael Mellado



倪瀾
Ni Lan



王亮
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徐姮
Xu Heng



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Zhang Xi

第二小提琴
Second Violins



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Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



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Kar-ye



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Zhou Tengfei

中提琴
Violas



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Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
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Li Ming



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- 聯合首席 Co-Principal
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● 鮑力卓
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聯合首席第二小提琴
Co-Principal Second Violin



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香港電台製作人員

電台製作/錄音監製 李德芬/電台節目主持 鍾子豪、杜格尊/電視製作/監製 張永添/編導 蕭婉棠/助理編導 劉嘉浩/外景編導 鄧振昌/外景助理編導 陳愷聲/樂譜顧問 胡銘堯/實地錄影統籌 汪善智/電台及電視製作工程 電訊盈科廣播工程部

The concert on 22nd Jun is broadcast live by the RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) with a repeat on 27th Jun (Thu) at 2pm. Broadcast day of TV programme: to be announced.

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