



PRAVDA

9 August 2017 • Wed • Hong Kong Cultural Centre, Concert Hall

Concerto No. 4 in A major for harpsichord, strings & continuo, BWV 1055

Among Bach's numerous compositions, many are arrangements of his own works. Concerto No. 4 in A major for harpsichord, strings & continuo, BWV 1055, is known to be an arrangement of a certain work composed during Bach's years at the court of Anhalt-Cöthen between 1717 and 1723. Yet, it is generally believed that this concerto was originally written for the oboe d'amore. Unfortunately, the original manuscript is lost; the Oboe d'amore Concerto in A major that is widespread today is a reconstruction of the initial work. Although this concerto is not normally part of the standard oboe repertoire, it is in fact more technically demanding than the oboe concertos by Mozart or Richard Strauss.

Oboe d'amore is a member of the oboe family. A little larger than the oboe, it gives a warmer tone. Originating back in the late Renaissance period, the instrument slowly fell into disuse in the late eighteenth century. It was not until one hundred years later when it began to be used once again, in works such as Strauss' Symphonia Domestica and Ravel's Boléro.

The lively and elegant opening movement is played alla breve, in the key of A major. The staccato passage played by the strings serves as the main motif, interacting with the solo line. This movement begins with a ritornello, which is common in Baroque concertos - the orchestral ritornelli alternate with the solo melody, the former acting as supporting pillars of the opening movement.



Denunciations from the Supreme Leader

The day was 28 January 1936. The Pravda, the official newspaper of the Communist Party of the Soviet Union, had just published an unsigned editorial entitled "Muddle Instead of Music: On the Opera Lady Macbeth of the Mtsensk District", heavily condemning the opera by Shostakovich as not only "coarse, primitive, and vulgar", but also contradicting the standards of "Soviet music".

The supposedly anonymous article was widely rumoured to have been issued under Stalin's orders, or even penned by the leader himself. The composer was not politically rehabilitated until his

Symphony No.5 in d minor, in the following year, won back the favour of the authorities as "a Soviet artist's creative response to justified criticism".

Over a decade later, Shostakovich's career ran into another roadblock, when Andrei Zhdanov, newly appointed to direct the Soviet Union's cultural policy, mounted a large-scale purge among cultural sectors, including a 1948 decree against "formalist" composers including Shostakovich. Apart from receiving a ban on his works, the composer was dismissed from his position at the conservatory and deprived of state privileges.

The Hong Kong Festival Orchestra and Voices ("HKFO") is one of the largest and leading orchestra and choir festivals in Hong Kong. Founded in 2009, HKFO brings together experienced local musicians educated amongst the top music institutions from around the globe to provide a series of concerts over the years, collaborating with celebrated artists including the Grammy-winning violinist Joshua Bell and composer Eric Whitacre, pianist Yundi Li, cellists Jian Wang and Trey Lee, conductor Vassily Sinaisky, as well as popular singer George Lam and comedian Jim Chim, amongst many others.

Apart from giving conventional performances, HKFO also engages in audience-interacting activities and cross-media performances, ranging from contemporary dance, drama, comedy, popular music, and other art forms. In 2013, HKFO hosted Hong Kong's first and largest choral-orchestral flash mob. Involving more than 200 musicians, HKFO's flash mob received universal acclaim; its video has now accrued more than 1.3 million views on YouTube, amassing viewers from all over the globe.

Fall of a Tyrant

On 5 March 1953, Stalin passed away, leaving behind millions of deaths during the dictator's thirty-year reign. The end of Stalin's era also marked the dawn of a new one: The next General Secretary, Nikita Khrushchev, quickly renounced Stalin and his doctrine, purged his supporters, relaxed his stringent repression and censorship, and rehabilitated some of his dissidents, in a process that came to be known as de-Stalinisation. The Soviet society mirrored this political shift with a liberalist movement known as "Khrushchev Thaw".

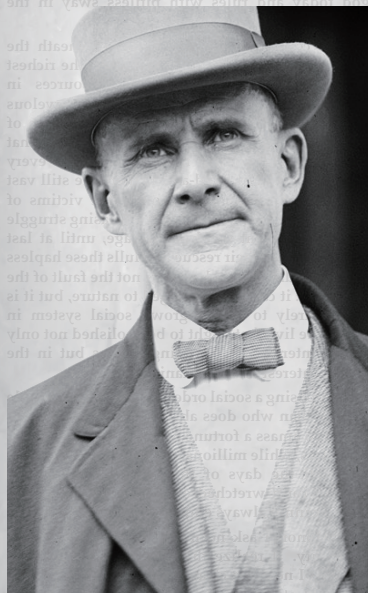
Shostakovich's Symphony No.10 in e minor, completed seven months after Stalin's fall, was conceived under such circumstances.

Decoding the Tenth

Under totalitarian rule, "you never knew what could happen next," commented Latvian conductor Andris Nelsons, who was born during the Soviet era. "And even though Stalin has died, that fear remains. There is no immediate sense of joy or relief. With the frantic repetition of D-S-C-H, I hear Shostakovich saying to Stalin, with sarcasm and irony: "You are dead but I am still alive! I'm still here!"

Stalin's death did not take away Shostakovich's worries completely. The uncertainty held the composer back about the newly instated rulers and the post-Stalin standards for the arts. From a Western perspective, Shostakovich seemed to focus his creative output with the Tenth on deploring Stalin's tyranny and the struggle between the two men. The second movement, in particular, was widely recognised to be his musical portrait of the dictator: relentlessly brutal and utterly totalitarian. In its home country, the symphony came under fire for its cryptic implications, likely against the official artistic standards of "socialist realism". Criticism was levelled against the Finale, which sounds empty, indecisive and almost lethargic in comparison to the previous movements.

STATEMENT TO THE COURT



Your Honor, years ago I recognized my kinship with all living beings, and I made up my mind that I was not one bit better than the meanest on earth. I said then, and I say now, that while there is a lower class, I am in it, and while there is a criminal element I am of it, and while there is a soul in prison, I am not free.

Your Honor, I have stated in this court that I am opposed to the social system in which we live; that

I believe in a fundamental change - but if possible by peaceable and orderly means. Standing here this morning, I recall my boyhood. At fourteen I went to work in a railroad shop; at sixteen I was firing a freight engine on a railroad. I remember all the hardships and privations of that earlier day, and from that time until now my heart has been with the working class. I could have been in Congress long ago. I have preferred to go to prison.

HIDDEN AGENDA?

Amidst the controversy, Shostakovich declared at a seminar on this very symphony in 1954 that the Tenth was intended for nothing but "to portray human feelings and passions" despite the many speculations that musicians and the masses alike might have made.

The way we see it now, Shostakovich might have refuted interpretations in an attempt to deny the authorities any pretext to plague him again. He had experienced enough when back in 1948, during the second crackdown, Zhdanov had gathered Soviet composers to issue a nation-wide musical decree to write only "music which

appealed to the masses through folk tunes, ideologically sound material and simple language and structures" (Order No. 17 of the Chief Direction in Control of Representations and Repertoire of the Commission in Charge of the Arts under the Auspices of the Council of Ministers of the USSR). Shostakovich was determined not to repeat the same mistake after two harsh denunciations: not only did he obscure the dates of composition, but he also openly declared his "intention" before the authorities could respond to the symphony. Even after the fall of Stalin and the arrival of the new



establishment, what the future held for the oppressed Shostakovich was yet to be known.

Is the Tenth Symphony a work of protest in Shostakovich's fury against Stalin's tyranny, or is it, as he claimed, just a portrayal of human feelings and passions? This shall be left open for the listener to decide.

來自黨中央的二次遣責

一九三六年一月二十八日，前蘇聯共產黨中央機關報《真理報》刊登了一篇名為《雜而無味——非音樂》的匿名社論，大力抨擊作曲家蕭士塔高維契的新歌劇《穆森斯克郡的馬克白夫人》，直指其「低俗、粗鄙、且荒唐無稽」、並批評內容不符合「蘇維埃音樂」的標準（雖說是匿名，但現今主流說法都是史大林所下令刊登，甚至有說是他親筆撰寫）。直至翌年蕭氏又以《d小調第五交響曲》作為「對黨批評之回應」，成功挽回自己在官方眼中的身份及地位。

郎大衛**《法庭聲明》**

Lang:
Statement to the
Court

指揮：鍾偉亮
Conductor: William Chung

然而十多年後的一九四八年，蕭氏經歷了事業生涯上的另一次譴責。當時主管意識形態的新任文化部長安德烈·朱達諾夫上場，便立刻對文化界進行大規模的整治：以形式主義的指控批判包括蕭氏在內的多位作曲家。除了作品被禁演以外，蕭氏音樂學院的教席、一直享有的國家福利亦遭褫奪。

強權殞落

一九五三年三月五日，史大林逝世。這位蘇聯前最高領導人執政近三十年間，死在他政權下的人數多達數百萬人。史大林之死意味著當時的蘇聯正面臨着嶄新的光景：繼任第一書記的赫魯雪夫隨即對史大林和史大林主義進行批評，史大林派人物被撤職、嚴密的監視和控制被放鬆，部分反對派人物獲得平反等等。這個過程被人稱為「去史大林化」，而蘇聯社會上亦出現了一種名為「解冻」的自由主義現象。

《e小調第十交響曲》就是在如此氛圍下誕生，蕭氏於史大林逝世後的七個多月完成了本作。

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節樂 HKFO2017: 稜鏡道
HKFO2017: Through the Looking-glass

姚桑琳·節樂：真理**Yiu Song-lam X HKFO: Pravda**

9 August 2017 (Wed) 週三 8:00pm

Hong Kong Cultural Centre,
Concert Hall

十交響曲》中我不曾找到一絲的喜悅或解脫，儘管史大林已經死亡，但蕭士塔高維契心中的恐懼仍舊揮之不去。雖然如此，多次在樂曲中出現的 D-S-C-H 動機，就像是蕭氏對史大林的挑釁：『你是個死人，但我仍活着。』

就如尼爾遜所說，史大林的死亦不見得蕭士塔高維契可以無憂無慮地創作音樂。當時他對新任的當權者充滿疑惑，不知道後史大林時代蘇共政府的底線如何。在西方國家眼中，蕭氏選擇在這個時期發表新作，當中想表達的訊息不外乎都是他對史大林暴政的控訴，以及兩人間的恩怨情仇等等。尤其當中的第二樂章，一直都被認為是蕭氏筆下的史大林肖像：殘暴不仁、極度專制。當時就連蘇聯國內，《第十交

巴哈

A 大調柔音雙簧管
協奏曲，作品 1055

Bach:
Concerto for Oboe
d'amore in A Major,
BWV 1055

雙簧管：姚桑琳
Oboe: Yiu Song-lam
指揮：許榮臻
Conductor: Mark Hui

響曲》亦掀起了很大的爭論：一說是這樂曲內容過於晦暗，並不符合官方的「社會寫實主義」藝術作品的標準；有人就說和首三個樂章比起來，終樂章變得空洞且無力，缺乏激情、決定性形象等等。

蕭氏的真正意圖？

在一片爭論聲之中，蕭士塔高維契於一九五四年一次針對《第十交響曲》的研討會上，向大眾申明自己創作《第十交響曲》的意圖：「雖然社會和樂壇上各方都對本曲有著不同的揣測。但《第十交響曲》想描寫的，純粹是人類的感情以及激情，僅此而已。」

以後世的角度來看，蕭氏之所以會否定種種解讀，大概是想避免官方再度以任何的藉口來對他作出批判。早在一九四八年的第二次遣責時期，朱達諾夫便召集了包括蕭氏在內的幾位蘇

聯作曲家，並向全國的音樂家下達了一道指令：所有蘇聯作曲家的首要目標，就是必須採用民謠曲調、健全良好的意識素材、以及簡潔直白的語言，來創作出吸引大眾的美妙樂韻（蘇聯部長會議 藝術委員會作品 監控主要方

蕭士達高維契

E 小調第十交響曲，
作品 93

Shostakovich:
Symphony No. 10 in
E minor, Op. 93

指揮：許榮臻
Conductor: Mark Hui

向指令第十七條）。經過兩次的官方遣責，蕭氏亦不再重複同樣的錯誤。除了隱瞞自己動筆寫作的實際日期外，他亦趕在官方針對此闕交響曲發聲前，闡明自己創作的意圖。儘管史大林已死、新的政治班底上場，但對於蕭氏來說，明天是好是壞，仍不得而知。

那麼《第十交響曲》背後的含義，到底是蕭士塔高維契不滿史大林暴政而振筆疾書的作品；還是如他本人所說，純粹是一首描寫人類的感情以及激情的交響曲？如此問題就交由在坐各位聽眾自行思考。

各位觀眾：為免騷擾表演者及觀眾，請將鬧錶、傳呼機、手提電話及其他響鬧裝置關上。請勿在場內飲食或擅自攝影、錄音或錄影。多謝合作。

Dear Patrons: To avoid undue disturbance to the performers and other members of the audience, please switch off the beeping devices on your alarm watches, pagers and mobile phones before the performance. We also forbid eating and drinking, as well as unauthorised photography, audio or video recording in the auditorium. Thank you for your co-operation.

巴哈：A 大調柔音雙簧管協奏曲，作品 1055

Bach: Concerto for Oboe d'amore in A Major, BWV 1055

巴哈一生創作過很多協奏曲，當中不少都是改編自他自己的作品。《A 大調第四大鍵琴協奏曲》，該樂曲是基於巴哈在 1717 年至 1723 年間為克滕（一德國市鎮）宮廷所寫的作品而改編。但現今的主流說法都認為這首大鍵琴協奏曲原來是為柔音雙簧管所寫的。可惜的是原稿經已遺失，現今所流行的《A 大調柔音雙簧管協奏曲》都是改編而來。這首協奏曲並非雙簧管演奏家的常備曲目，但其所需的演奏技巧甚至比莫札特和理察·史特勞斯的同類作品還要高。

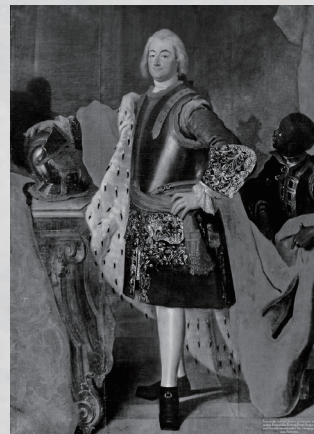
柔音雙簧管是雙簧管家族的一員，然而其體型比普通雙簧管較大，音色亦較為溫醇。源起於文藝復興晚期，但在十八世紀末卻逐漸消失，直至一個世紀後史特勞斯的《家庭交響曲》和拉威爾的《波萊羅舞曲》等才再次出現。

- I. A 大調、二分之二拍子的首樂章輕快而優雅。斷奏的弦樂為本樂章的主要動機，柔音雙簧管獨奏加入的第一句樂句就是與之互相對應。本樂章的開首使用了巴洛克協奏曲中常見的「複奏樂段」：弦樂合奏的樂句在該樂章中不斷重複出現，並與獨奏部分交替演奏，複奏樂段的樂句就如柱子般承托著整個樂章的結構。
- II. 和首樂章有著強烈對比，升 f 小調的第二樂章緩慢且沉實。此處巴哈採用了他喜愛的帕薩卡亞舞曲，弦樂奏出下行的半音階成為主題，而獨奏則以主題再作發展。
- III. 終樂章回歸 A 大調，氣氛亦變得更活潑、喜樂，就好像舞曲一樣。快速的主題第一小提琴所奏出，其他弦樂皆以和弦伴奏。本樂章和首樂章一樣亦使用複奏樂段。獨奏加入後馬上呈現主題，亦比之前變得更多元化，中間加插了一連串三連音。尾段主題再次交給第一小提琴，最後和其他弦樂一起漸慢作結。



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years later when it began to be used once again, in works such as Strauss' *Symphonia Domestica* and Ravel's *Boléro*.

- I. The lively and elegant opening movement is played *alla breve*, in the key of A major. The staccato passage played by the strings serves as the main motif, interacting with the solo line. This movement begins with a *ritornello*, which is common in Baroque concertos - the orchestral *ritornelli* alternate with the solo melody, the former acting as supporting pillars of the opening movement.
- II. Largely different from the first movement, the *Larghetto* in F sharp minor is heavy-hearted. In the strings section, Bach makes use of the *passacaglia*, one of his favourite forms, to thematise a chromatically descending bassline. The solo then develops upon the theme.
- III. The finale returns to the key of A major, sounding livelier and more joyful, reminiscent of dances such as the *gigue*. The theme is played briskly by the first violins, accompanied by other parts of the orchestra with chords. Akin to the opening movement, the finale also begins with a *ritornello*, whose theme immediately reappears as the solo joins in with further embellishments. A series of triplets are added in the middle section. At the end, the first violins once again play the theme, and slow down with the orchestra, bringing the piece to a conclusion.

蕭士達高維契： E 小調第十交響曲，作品 93

要真正解讀蕭士塔高維契筆下的音樂，並不能夠以單一個角度來分析。

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解讀《第十》

生於蘇聯拉脫維亞的指揮家，安德列斯·尼爾遜曾經如此解讀這闕交響曲：「在極權下你永遠不會知道下一刻有甚麼事情發生。在《第十交響曲》中我不曾找到一絲的喜悅或解脫，儘管史大林已經死亡，但蕭士塔高維契心中的恐懼仍舊揮之不去。雖然如此，多次在樂曲中出現的 D-S-C-H 動機*，就像是蕭氏對史大林的挑釁：『你是個死人，但我仍活着。』」

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蕭氏的真正意圖？

在一片爭論聲之中，蕭士塔高維契於一九五四年一次針對《第十交響曲》的研討會上，向大眾申明自己創作《第十交響曲》的意

圖：「雖然社會和樂壇上各方都對本曲有著不同的揣測。但《第十交響曲》想描寫的，純粹是人類的感情以及激情，僅此而已。」

以後世的角度來看，蕭氏之所以會否定種種解讀，大概是想避免官方再度以任何的藉口來對他作出批判。早在一九四八年的第二次遣責時期，朱達諾夫便召集了包括蕭氏在內的幾位蘇聯作曲家，並向全國的音樂家下達了一道指令：所有蘇聯作曲家的首要目標，就是必須採用民謠曲調、健全良好的意識素材、以及簡潔直白的語言，來創作出吸引大眾的美妙樂韻（蘇聯部長會議藝術委員會作品 監控主要方向指令第十七條）。經過兩次的官方遣責，蕭氏亦不再重複同樣的錯誤。除了隱瞞自己動筆寫作的實際日期外，他亦趕在官方針對此闕交響曲發聲前，闡明自己創作的意圖。儘管史大林已死，新的政治班底上場，但對於蕭氏來說，明天是好是壞，仍不得而知。

那麼《第十交響曲》背後的含義，到底是蕭士塔高維契不滿史大林暴政而振筆疾書的作品；還是如他本人所說，純粹是一首描寫人類的感情以及激情的交響曲？如此問題就交由在坐各位聽眾自行思考。

* D-S-C-H 動機是一個蕭士塔高維契常用的動機，在他的作品中經常可以找到。由「D, E, C, B」四個音所組成，代表他名字中的「D, Es, C, H」（讀作：「De-Es-Ce-Ha」）。由於他的姓名用德文的拼法是：Dmitri SChostakowitsch，而音樂在德文中，S 代表 E；H 代表 B，因此得出這四個音。



Shostakovich: Symphony No. 10 in E minor, Op. 93

It will take us more than one way of approaching Dmitri Shostakovich's music for a thorough understanding of his craft.

Denunciations from the Supreme Leader

The day was 28 January 1936. The *Pravda*, the official newspaper of the Communist Party of the Soviet Union, had just published an unsigned editorial entitled "Muddle Instead of Music: On the Opera *Lady Macbeth of the Mtsensk District*", heavily condemning the opera by Shostakovich as

not only "coarse, primitive, and vulgar", but also contradicting the standards of "Soviet music".

The supposedly anonymous article was widely rumoured to have been issued under Stalin's orders, or even penned by the leader himself. The composer was not politically rehabilitated until his *Symphony No. 5 in d minor*, in the following year, won back the favour of the authorities as "a Soviet artist's creative response to justified criticism".

Over a decade later, Shostakovich's career ran into another roadblock, when Andrei Zhdanov, newly appointed to direct the Soviet Union's cultural policy, mounted a large-scale purge among cultural sectors,



including a 1948 decree against "formalist" composers including Shostakovich. Apart from receiving a ban on his works, the composer was dismissed from his position at the conservatory and deprived of state privileges.

Fall of a Tyrant

On 5 March 1953, Stalin passed away, leaving behind millions of deaths during the dictator's thirty-year reign. The end of Stalin's era also marked the dawn of a new one: The next General Secretary, Nikita Khrushchev, quickly renounced

Stalin and his doctrine, purged his supporters, relaxed his stringent repression and censorship, and rehabilitated some of his dissidents, in a process that came to be known as de-Stalinisation. The Soviet society mirrored this political shift with a liberalist movement known as "Khrushchev Thaw".

Shostakovich's *Symphony No. 10 in e minor*, completed seven months after Stalin's fall, was conceived under such circumstances.



Decoding the Tenth

Under totalitarian rule, "you never knew what could happen next," commented Latvian conductor Andris Nelsons, who was born during the Soviet era. "And even though Stalin has died, that fear remains. There is no immediate sense of joy or relief. With the frantic repetition of D-S-C-H, I hear Shostakovich saying to Stalin, with sarcasm and irony: 'You are dead but I am still alive! I'm still here!'"

Stalin's death did not take away Shostakovich's worries completely. The uncertainty held the composer back about the newly instated rulers and the post-Stalin standards for the arts. From a Western perspective, Shostakovich seemed to focus his creative output with the

Tenth on deploring Stalin's tyranny and the struggle between the two men. The second movement, in particular, was widely recognised to be his musical portrait of the dictator: relentlessly brutal and utterly totalitarian. In its home country, the symphony came under fire for its cryptic implications, likely against the official artistic standards of "socialist realism". Criticism was levelled against the Finale, which sounds empty, indecisive and almost lethargic in comparison to the previous movements.

Hidden Agenda?

Amidst the controversy, Shostakovich declared at a seminar on this very symphony in 1954 that the *Tenth* was intended for nothing but "to

portray human feelings and passions" despite the many speculations that musicians and the masses alike might have made.

The way we see it now, Shostakovich might have refuted interpretations in an attempt to deny the authorities any pretext to plague him again. He had experienced enough when back in 1948, during the second crackdown, Zhdanov had gathered Soviet composers to issue a nation-wide musical decree to write only "music which appealed to the masses through folk tunes, ideologically sound material and simple language and structures" (Order No. 17 of the Chief Direction in Control of Representations and Repertoire of the Commission in Charge of the Arts under the Auspices of the Council of Ministers of the USSR). Shostakovich was determined

not to repeat the same mistake after two harsh denunciations: not only did he obscure the dates of composition, but he also openly declared his "intention" before the authorities could respond to the symphony. Even after the fall of Stalin and the arrival of the new establishment, what the future held for the oppressed Shostakovich was yet to be known.

Is the *Tenth* Symphony a work of protest in Shostakovich's fury against Stalin's tyranny, or is it, as he claimed, just a portrayal of human feelings and passions? This shall be left open for the listener to decide.

* D-S-C-H represents a motif that often appears in Shostakovich's works. Comprised of the pitches D, E, C, and B (D, Es, C and H in German, where Es is pronounced S), it spells out the initial consonants in the German transliteration of his name, Dmitri Schostakowitsch.

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