

梵志登與德意志安魂曲  
VAN ZWEDEN &  
A GERMAN REQUIEM

30-11 & 1-12-2012  
Fri & Sat 8pm  
Hong Kong Cultural Centre  
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梵志登 Jaap van Zweden  
音樂總監 Music Director

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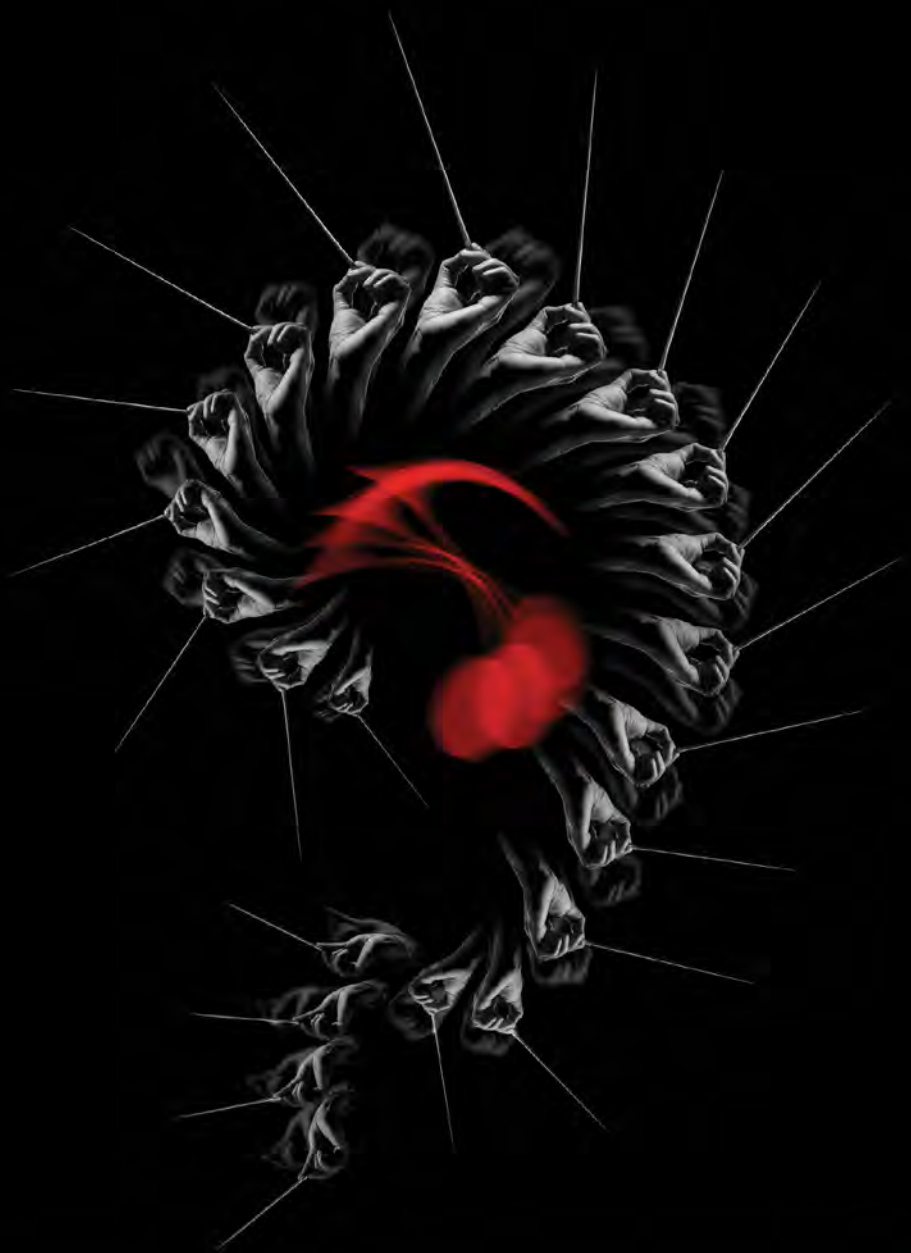
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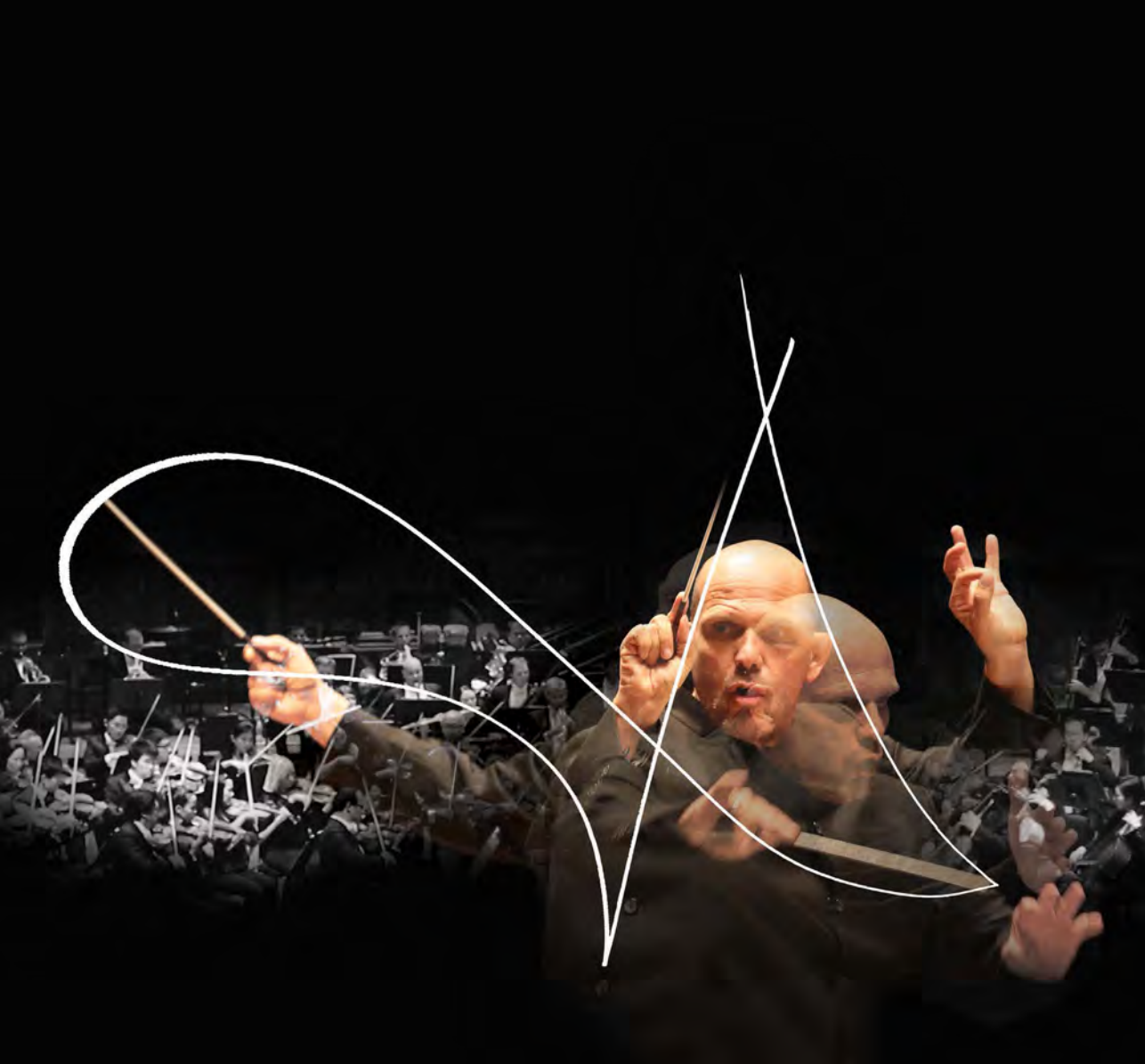
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# 梵志登與德意志安魂曲

## VAN ZWEDEN & A GERMAN REQUIEM

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### BRAHMS

~65'

布拉姆斯：德意志安魂曲  
Brahms: Ein Deutsches Requiem

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11月30日的音樂會由香港電台第四台（FM97.6-98.9兆赫）錄音，並將於2012年12月14日（星期五）晚上8時播出及2012年12月19日（星期三）下午2時重播。  
The concert on 30th Nov is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 14th Dec 2012 (Fri) at 8pm with a repeat on 19 Dec 2012 (Wed) at 2pm.

# 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

### Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

## HK Phil

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- 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+  
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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



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〔梵志：清淨之志，登：達到〕



## 布拉姆斯 德意志安魂曲

JOHANNES BRAHMS (1833-1897)

EIN DEUTSCHES REQUIEM

布拉姆斯明言他的安魂曲是為了安慰生者，而不是為往生者的靈魂而寫……

...Brahms' stated intention was to write a requiem to comfort the living, not one for the souls of the dead.

布拉姆斯多年來都有心寫作安魂曲，可是卻等到1866年他三十三歲時才認真動筆。第一至第四樂章及第六、七樂章都寫於1867年，第五樂章則是後來為了令樂曲結構更平衡而加上的。1868年耶穌受難日，不完整的德意志安魂曲在不萊梅主教座堂首演，而終定版則於1869年在萊比錫最著名的音樂廳——萊比錫布業商會音樂廳——首演。

For many years Brahms had been preoccupied with the idea of composing a requiem, but only in 1866, when he was 33, did he begin serious work on it. It was completed the following year with the exception of the fifth movement, which he added later in order to achieve a more balanced structure. In its incomplete form Ein Deutsches Requiem was first heard in Bremen Cathedral on Good Friday 1868. The final version was performed the following year at Leipzig's famous concert hall, the Gewandhaus.

布拉姆斯寫作安魂曲也許是為了紀念母親〔歿於1865年〕，但也可能是為了紀念密友與前輩舒曼——因為舒曼陷入瘋狂、最後悲慘地離世，對年輕的布拉姆斯影響深遠。作曲家本人沒有明言安魂曲用來紀念誰，彷彿對象可以是任何一個人。一如所有優秀的樂曲，安魂曲展現出的視野超越了寫作時的環境，包含了普世啟示。

Brahms may have written the requiem in memory of his mother, who died in 1865; it is equally possible that he had in mind his great friend and mentor, Robert Schumann, whose madness and tragic death had profoundly affected the young Brahms. The composer himself gave no indication of whose memorial the requiem might be, if indeed it was any one person's. As with all great music, the universal message of its vision transcends the circumstances of its conception.



## 布拉姆斯 德意志安魂曲

### JOHANNES BRAHMS (1833-1897)

### EIN DEUTSCHES REQUIEM

樂曲的標題反映布拉姆斯棄用常用的拉丁文聖經，改為採用《路德會聖經》。他從《新約》、《舊約》和《偽經》選取經文，與傳統的安魂彌撒曲截然不同，既刪掉了嚇人的「最後審判」（這一段是天主教禮拜儀式的核心），也刪去了一切懇求上帝寬恕或為往生者祈禱的部分。至於靠耶穌基督的死而得救贖的觀念，也只在最後樂章略略提過。因此，「安魂曲」這個標題被人質疑也就不足為怪了，但布拉姆斯明言他的安魂曲是為了安慰生者，而不是為往生者的靈魂而寫，因此樂曲集中刻劃對復活的信心，而不是對審判日的恐懼。唱詞雖然不正統，但德意志安魂曲馬上被視為非比尋常的傑作，確立了布拉姆斯的國際地位。

首尾兩樂章十分相似，令樂曲首尾呼應。第六樂章氣魄宏大，其勝利主題與第二樂章的葬禮進行曲互相平衡。同樣，第三樂章的男中音獨唱與第五樂章的女高音獨唱也交相輝映。因此抒情的第四樂章就是全曲重心，之前是三個凝重的樂章，後面三個樂章則由悲哀過渡至稍感安慰。

布拉姆斯以同樣穩固的音樂結構配合這個周密、平衡的佈局：兩個主要樂思遍佈全曲，若隱若現，手法巧妙之餘又變化多端。最主要的樂思，就是全曲開端合唱時由女高音的頭三個音符（唱詞是「Se-lig sind」，意指蒙福的）。作曲家以這三個音符作為全曲主要素材，手法多樣化，包括上下顛倒和逆向進行—這些變化型態與原本型態同樣重要。另一重要樂思，就是開始時中提琴奏出的讚美詩旋律。這樂思在第二樂章重現時特別出眾—變成小調調性的豪邁旋律，由合唱團齊唱。布拉姆斯寫作安魂曲不久前首次接觸巴赫的清唱劇，而這個主題又與巴赫第二十七清唱劇中的一個讚美詩旋律非常相似，兩者顯然有關。

The work's title reflects Brahms' use of the Lutheran Bible rather than the customary Latin one. He compiled the text himself from both Old and New Testaments, and from the Apocrypha. It has little in common with the conventional Requiem Mass, and omits the horrors of the Last Judgement – a central feature of the Catholic liturgy – and any final plea for mercy or prayers for the dead. It also makes only a passing reference in the last movement to Christian redemption through the death of Jesus. Not surprisingly, the title of "Requiem" has at times been called into question, but Brahms' stated intention was to write a requiem to comfort the living, not one for the souls of the dead. Consequently the work focuses on faith in the Resurrection rather than fear of the Day of Judgement. Despite its unorthodox text, the German Requiem was immediately recognised as a masterpiece of exceptional vision, and it finally confirmed Brahms' reputation as a composer of international stature.

The similarity of the opening and closing movements serves to unify the whole work, while the funeral march of the second is balanced by the triumphant theme of the resurrection in the towering sixth movement. Similarly, the baritone solo in the third is paralleled in the fifth by the soprano solo. The lyrical fourth section is therefore at the heart of the work, framed by the solemnity of the first three movements and the transition from grief to the certainty of comfort in the last three.

This carefully balanced architecture is matched by an equally firm musical structure based on two principal ideas which Brahms skillfully uses in a variety of subtle guises throughout the work. The most important of these occurs at the opening choral entry and consists of the first three notes sung by the sopranos to the words 'Se-lig sind' (Bless-ed are). Brahms uses this musical cell as the main building block of the whole piece, subjecting it to a variety of transformations, including upside-down and back-to-front versions, both of which play as significant a role as the original form. The other important musical idea is a chorale-like melody played by the violas at the very beginning. Its most obvious re-appearance is in the second movement, now in a minor key, as an expansive melody sung by the choir in unison. Brahms had recently discovered the cantatas of J. S. Bach, and there seems little doubt that this theme was derived from a very similar chorale melody in Bach's Cantata No.27.

# 布拉姆斯 德意志安魂曲

JOHANNES BRAHMS (1833-1897)

## EIN DEUTSCHES REQUIEM

第一樂章〈哀慟的人有福了〉唱詞是「山上寶訓」其中一段。音樂開始時沉寂憂鬱，配器也反映出這一點—小提琴暫時默不作聲。然而哀傷卻漸漸化作安慰。

第二樂章〈因為凡有血氣的，盡都如草〉以陰沉的降B小調寫成。樂章以沉重的喪禮進行曲節奏為主，合唱團唱出〈因為凡有血氣的，盡都如草〉，唱出人類必然要面對的命運。葬禮進行曲重現前，是個較明亮、較舒緩的中段。最後在〈惟有主的道是永存的〉，活力充沛的快板響起，再度把黑暗變成光明，然後壯麗地結束。

男中音獨唱與合唱團在第三樂章〈耶和華啊，求你叫我曉得我身之終〉開始時反思人生無常。獨唱者問道：「主啊，如今我怎樣才得舒泰？」，而回答「我的指望在於你」則從低處響起，漸強音量表達出肯定的態度，不經不覺地引入廣闊壯觀的賦格曲。D音持續音無處不在，十分突出，同時又在賦格曲內營造強大的張力，也為全曲最終的解決提供堅定不移的基礎。

經過情感強烈的首三樂章，第四樂章〈萬軍之耶和華啊！你的居所何等可愛！〉像樞紐似的：這首寧靜的田園曲讓聽眾有機會沉思和休息。樂章本身美不勝收，難怪既著名又受歡迎。

第五樂章〈你們現在也是憂愁〉的女高音獨唱妙不可言，配上木管、圓號和加上弱音器的弦樂伴奏，而合唱團也擔當伴奏的角色。男中音獨唱在第三樂章唱出痛苦與質疑，女高音在此卻唱出像母親似的安慰話。

The opening movement **Selig sind, die da Leid tragen** (Blessed are they who have sorrow), the text of which is one of the beatitudes from the Sermon on the Mount, begins in hushed and sombre mood, reflected in the orchestration by the temporary absence of the violins. As the music proceeds, however, mourning is transformed into comfort.

The second movement **Denn alles Fleisch, es ist wie Gras** (For all flesh is as grass), in the dark key of B flat minor, is centred on the heavy rhythms of a funeral-march, with the chorus proclaiming the inevitability of man's fate, 'Denn alles Fleisch, es ist wie Gras'. A lighter central episode provides some brief respite before the funeral-march returns. Eventually, at 'Aber des Herrn Wort Bleibet in Ewigkeit' (Yet, the word of the Lord stands for evermore), an energetic allegro emerges, once more transfiguring darkness into light and leading to a glorious conclusion.

In the third movement **Herr, lehre doch mich, daß ein Ende mit mir haben muß** (Lord, make me to know that I must have an end), the baritone soloist and chorus begin by pondering the transience of human existence. The soloist then asks 'Nun, Herr, wes soll ich mich trösten?' (Now, Lord, how shall I find comfort?) and the reply, 'Ich hoffe auf dich' (I hope in you), wells up from the depths in a rising crescendo of affirmation. This leads seamlessly into a broad, imposing fugue, remarkable for its omnipresent pedal D which, whilst creating considerable tension during the fugue itself, also provides an unshakable foundation for the final resolution.

After the intensity of the first three movements, the pivotal fourth **Wie lieblich sind deine Wohnungen, Herr Zebaoth!** (How lovely are your dwellings, Lord of Sabaoth!) – a serene pastorale – provides the opportunity for contemplation and rest. This is music of exceptional beauty, and it is hardly surprising that this movement is so widely known and loved.

The fifth movement **Ihr habt nun Traurigkeit; Ich will euch trösten** (You now have sorrow; Thee will I comfort) features a sublime soprano solo accompanied by woodwind, horns and muted strings. The chorus, too, plays an accompanying role. Whereas the baritone soloist in the third movement sung of grief and doubt, the soprano's message here is one of maternal consolation.



## 布拉姆斯 德意志安魂曲

JOHANNES BRAHMS (1833-1897)

EIN DEUTSCHES REQUIEM

第六樂章〈我們在這裏本沒有常存的城；看哪，我告訴你們一件奧祕的事〉十分壯麗—布拉姆斯把最戲劇化的音樂都留給這個樂章了。樂章開端發人深省，但男中音不久唱出家傳戶曉的經文「我們不是都要睡覺，乃是都要改變……號筒末次吹響的時候」，音樂忽然變得嘹亮而充滿活力，而且愈趨激烈，直至「死亡啊！你的毒鉤在哪裏？」然後莊嚴的賦格曲響起。在賦格曲中段，音樂由低音大提琴開始，一直攀升到長笛和小提琴，仿如通往天堂的「雅各的天梯」，令人振奮—這時兩個極強烈的高潮來臨。樂章最後有力地結束。

終樂章〈在主裏面而死的人有福了〉由女高音光芒四射的旋律掀開序幕，然後是男低音。最後一段把全曲首段精巧地重寫，優美動人。樂曲到達安祥的結束時，唱詞是「Selig」〔蒙福〕—與全曲開端一樣。

中譯：鄭曉彤

Brahms reserves his most dramatic music for the imposing sixth movement **Denn wir haben hie keine bleibende Statt; Siehe, ich sage euch ein Geheimnis** (For we have no abiding city; Behold, I show you a mystery). It begins in reflective mood, but soon the baritone soloist introduces the familiar verses 'Wir werden nicht alle entschlafen, wir werden aber alle verwandelt werden... der letzten Posaune.' (We shall not all sleep, but we shall all be changed...the last trumpet.), at which point the music explodes into a blaze of sound and energy. The intensity builds up until 'Tod, wo ist dein Stachel?' (Death, where is your sting?) where a majestic fugue ensues. In the middle of this fugue two fortissimo climaxes grow out of an exhilarating orchestral Jacob's ladder that reaches up to heaven as it passes from the bass instruments right up to the flutes and violins. The movement ends with a final powerful statement.

The last movement **Selig sind die Toten, die in dem Herrn sterben** (Blessed are the dead, which die in the Lord) begins with a radiant melody from the sopranos, followed by the basses. The moving final section is a subtle reworking of music from the very opening, and the Requiem reaches its peaceful conclusion at the same word with which it began: 'Selig' (Blessed).

John Bawden

### 編制

獨唱女高音、獨唱男中音、四聲部合唱團、短笛、兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、低音巴松管、四支圓號、兩支小號、三支長號、大號、定音鼓、豎琴、管風琴及弦樂組。

### INSTRUMENTATION

Solo soprano, solo baritone, chorus (SATB), piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, four horns, two trumpets, three trombones, tuba, timpani, harp, organ, and strings.

# 布拉姆斯 德意志安魂曲

JOHANNES BRAHMS (1833-1897)

## EIN DEUTSCHES REQUIEM

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I.  
合唱：哀慟的人有福了  
(相當緩慢及感情豐富地)

哀慟的人有福了，  
因為他們必得安慰。  
流淚撒種的，  
必歡呼收割。  
那流著淚  
帶種出去的，  
必要歡歡樂樂地  
帶禾捆回來。

I.  
Chor: Selig sind, die da Leid tragen  
(Ziemlich langsam und mit  
Ausdruck)

Selig sind, die da Leid tragen, <sup>A</sup>  
denn sie sollen getröstet werden.  
Die mit Thränen säen, <sup>B (1)</sup>  
werden mit Freuden ernten.  
Sie gehen hin und weinen <sup>B (2)</sup>  
und tragen edlen Samen,  
und kommen mit Freuden  
und bringen ihre Garben.

I.  
Chorus: Blessed are they have  
sorrow (Rather slowly with  
expression)

Blessed are they have sorrow,  
they shall be comforted.  
They that sow in tears,  
shall reap in joy.  
They that go forth and weep  
and carry precious seed,  
and come with joy  
and bring their sheaves with them.

II.  
合唱：因為凡有血氣的，盡都如草  
(慢速，進行曲風格)

因為凡有血氣的，盡都如草；  
他的美樂  
都像草上的花。  
草必枯乾，  
花必凋謝。  
弟兄們哪，你們要忍耐，  
直到主來。  
看哪，農夫等候  
地裏寶貴的出產，  
一直忍耐  
直到得了  
春雨  
和秋雨。

II.  
Chor: Denn alles Fleisch, es ist wie  
Gras (Langsam, marschmäßig)

Denn alles Fleisch, es ist wie Gras <sup>C</sup>  
und alle Herrlichkeit des Menschen  
wie des Grases Blumen.  
Das Gras ist verdorret  
und die Blume abgefallen.  
So seid nun geduldig, lieben Brüder, <sup>D</sup>  
bis auf die Zukunft des Herrn.  
Siehe, ein Ackermann wartet  
auf die köstliche Frucht der Erde  
und ist geduldig darüber,  
bis er empfahe  
den Morgenregen  
und Abendregen.

II.  
Chorus: For all flesh is as grass  
(Slowly, in marching style)

For all flesh is as grass  
and all the splendour of man  
is like the flower of the field.  
The grass withers,  
and the flower falls.  
So be patient, dear brothers,  
until the coming of the Lord.  
See how the farmer waits  
for the precious fruit of the earth  
and is patient for it  
until he receives  
the Spring rains  
and the Autumn rains.

惟有主的道  
是永存的。  
並且耶和華救贖的民  
必歸回  
歡欣來到錫安；  
永樂必歸到他們的頭上，

他們必得著歡喜快樂，

憂愁歎息盡都逃避。

Aber des Herrn Wort <sup>E</sup>  
bleibt in Ewigkeit.  
Die Erlöseten des Herrn <sup>F</sup>  
werden wieder kommen  
und gen Zion kommen mit Jauchzen;  
ewige Freude wird über ihrem  
Haupten sein,  
Freude und Wonne werden sie  
ergreifen,  
und Schmerz und Seufzen wird weg  
müssen.

Yet, the word of the Lord  
stands for evermore.  
The redeemed of the Lord  
shall return  
and come to Zion with rejoicing;  
eternal joy shall be upon their  
heads,  
they shall obtain joy and gladness  
and pain and suffering shall flee  
away.



# 布拉姆斯 德意志安魂曲

## JOHANNES BRAHMS (1833-1897)

### EIN DEUTSCHES REQUIEM

<p>III. 男中音獨唱和合唱：耶和華啊， 求你叫我曉得我身之終 〔中庸的行板〕</p> <p>耶和華啊，求你叫我曉得 我身之終， 我的壽數幾何， 叫我知道我的生命不長。 你使我的年日窄如手掌； 我一生的年數， 在你面前如同無有。</p> <p>各人最穩妥的時候， 真是全然虛幻。 世人行動實係幻影， 他們忙亂，真是枉然；</p> <p>積蓄財寶， 不知將來有誰收取。 主啊，如今我怎樣才得舒泰？</p> <p>我的指望在於你。 然而義人受上帝保護， 永遠不遭磨難。</p>	<p>III. Baritone-Solo und Chor: Herr, lehre doch mich, daß ein Ende mit mir haben muß (Andante Moderato)</p> <p>Herr, lehre doch mich, <sup>G(1)</sup> daß ein Ende mit mir haben muß, und mein Leben ein Ziel hat, und ich davon muß. Siehe, meine Tage sind <sup>G(2)</sup> einer Hand breit vor dir, und mein Leben ist wie nichts vor dir.</p> <p>Ach, wie gar nichts sind alle Menschen, <sup>G(3)</sup> die doch so sicher leben. Sie gehen daher wie ein Schemen, und machen ihnen viele vergebliche Unruhe; sie sammeln, und wissen nicht wer es kriegen wird. Nun, Herr, wess soll ich mich trösten? Ich hoffe auf dich. <sup>G(4)</sup> Der Gerechten Seelen sind in Gottes Hand, <sup>H</sup> und keine Qual rühret sie an.</p>	<p>III. Baritone solo and chorus: Lord, make me to know that I must have an end (Andante Moderato)</p> <p>Lord, make me to know that I must have an end, that my life has a term, and that I must pass on. See, my days are as a hand's breadth before you and my life is as nothing before you.</p> <p>Truly, all men that still walk the earth are hardly as anything. They go hence like a shadow and all their noise comes to nothing, they heap up their wealth but do not know who will inherit it. Now, Lord, how shall I find comfort? I hope in you. The righteous souls are in the hand of God, and no torment touches them.</p>
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《德意志安魂曲》歌詞選自《路德聖經》經文，但採用了新式拼字法和標點符號，另外也作了些修改。下面的英文歌詞是曲中所用歌詞的英譯，並非取自英文聖經（《欽定版聖經》和《新英語版聖經》在句法細節和強調方式上，與《路德聖經》大相逕庭）。中文歌詞則以《和合本聖經》為基礎。括號內的數字是該經文裡的音樂小段名稱。

The text of the German Requiem is taken from the original text of Luther's Bible, with modernised spelling and punctuation and some emendations. The following English translation is of this text, rather than an English biblical source (the English Authorised Version and New English Bible differ from the Luther Bible significantly in details of syntax and emphasis). Numbers in brackets refer to musical subdivisions within sources. (Reference from Michael Musgrave's *Brahms: A German Requiem*, © Cambridge University Press 1996)

A	新約	馬太福音第五章第四節	A	New Testament	The Gospel of St Matthew, chapter 5, verse 4
B	舊約	詩篇第一百二十六章第五至六節	B	Old Testament	Psalms 126, verses 5-6
C	新約	彼得前書第一章第廿四節	C	New Testament	The First Letter of Peter, Chapter 1, verse 24
D	新約	雅各書第五章第七節	D	New Testament	The Letter of James, Chapter 5, verse 7
E	新約	彼得前書第一章第廿五節	E	New Testament	The First Letter of Peter, Chapter 1, verse 25
F	舊約	以賽亞書第三十五章第十節	F	Old Testament	Isaiah, Chapter 35, verse 10
G	舊約	詩篇第三十九篇第四至八節	G	Old Testament	Psalms 39, verses 4-8
H	偽經	智慧篇第三章第一節	H	Apocrypha	The Wisdom of Solomon, Chapter 3, verse 1

# 布拉姆斯 德意志安魂曲

## JOHANNES BRAHMS (1833-1897)

### EIN DEUTSCHES REQUIEM

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IV.  
萬軍之耶和華啊！  
你的居所何等可愛！  
〔中板〕

萬軍之耶和華啊！  
你的居所何等可愛！  
我羨慕渴望  
耶和華的院宇。  
我的心腸，我的肉體  
向永生神呼籲。  
如此住在你殿中的便為有福，

他們仍要讚美你。

IV.  
Chor: Wie lieblich sind deine  
Wohnungen, Herr Zebaoth!  
(Mäßig bewegt)

Wie lieblich sind deine Wohnungen,<sup>(1)</sup>  
Herr Zebaoth!  
Meine Seele verlangt und sehnet sich<sup>(2)</sup>  
nach den Vorhöfen des Herrn;  
mein Leib und Seele freuen sich<sup>(3)</sup>  
in dem lebendigen Gott.  
Wohl denen, die in deinem Hause  
wohnen,  
die loben dich immerdar.<sup>(4)</sup>

IV.  
Chorus: How lovely are your  
dwellings, Lord of Sabaoth!  
(Moderato)

How lovely are your dwellings,  
Lord of Sabaoth!  
My soul longs and faints  
for the courts of the Lord.  
My body and soul rejoice  
in the living God.  
Blest are they that dwell in your  
house,  
they praise you evermore.

V.  
女高音獨唱：你們現在也是憂愁  
合唱：我就照樣安慰你們  
〔慢速〕

你們現在也是憂愁，  
但我要再見你們，  
你們的心就喜樂了，  
這喜樂也沒有人能奪去。

看看我：  
有一陣子我曾經  
憂愁勞苦  
也能得大安慰。

母親怎樣安慰兒子，  
我就照樣安慰你們。

V.  
Sopran-Solo: Ihr habt nun Traurigkeit  
Chor: Ich will euch trösten  
(Langsam)

Ihr habt nun Traurigkeit;<sup>J</sup>  
aber ich will euch wieder sehen,  
und euer Herz soll sich freuen,  
und eure Freude soll niemand  
von euch nehmen.  
Sehet mich an:<sup>K</sup>  
Ich habe eine kleine Zeit  
Mühe und Arbeit gehabt  
und habe großen Trost funden.

Ich will euch trösten,<sup>L</sup>  
wie einen seine Mutter tröstet.

V.  
Soprano solo: You now have sorrow  
Chorus: Thee will I comfort  
(Slowly)

You now have sorrow,  
but I will see you again,  
and your heart shall rejoice,  
and your joy shall no man take  
from you.  
Look on me:  
For a short time I have had  
sorrow and labour  
and have found great comfort.

Thee will I comfort  
as one whom a mother comforts.

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I 舊約 詩篇八十四篇第一、二、四節  
J 新約 約翰福音第十六章廿二節  
K 角經 德訓篇第五十一章廿七節  
L 舊約 以賽亞書第六十六章第十三節  
M 新約 希伯來書第十三節第十四節  
N 新約 哥林多前書第十五章五十一、  
五十二、五十四、五十五節  
O 新約 啟示錄第四章第十一節  
P 新約 啟示錄第十五章第十三節

I Old Testament Psalm 84, verse 1, 2, 4  
J New Testament The Gospel of St John, Chapter 16, verse 22  
K Apocrypha Ecclesiasticus [The Wisdom of Jesus, son of Sirach], Chapter 51, verse 27  
L Old Testament Isaiah, Chapter 66, verse 13  
M New Testament A Letter of Hebrews, Chapter 13, verse 14  
N New Testament The First Letter of Paul to the Corinthians, Chapter 15, verse 51-2, 54-5  
O New Testament The Revelation of John, Chapter 4, verse 11  
P New Testament The Revelation of John, Chapter 15, verse 13

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## 布拉姆斯 德意志安魂曲

JOHANNES BRAHMS (1833-1897)

### EIN DEUTSCHES REQUIEM

VI.

合唱：我們在這裏本沒有常存的城  
男中音獨唱：看哪，我告訴你們一件奧祕的事  
〔中板〕

我們在這裏本沒有常存的城，  
乃是尋求那將來的城。

看哪，我告訴你們一件奧祕的事：  
我們不是都要睡覺，  
乃是都要改變，  
就在一霎時，眨眼之間，

號筒末次吹響的時候。  
因號筒要響，  
死人要復活成為不朽壞的，

我們也要改變。  
這就應驗了  
那時經上所記的話—  
死被得勝吞滅。  
死亡啊！你的毒鉤在哪裏？  
地獄啊！你得勝的權勢在哪裏？  
我們的主，我們的神，  
你是配得榮耀、尊貴、權柄的，

因為你創造了萬物，  
並且萬物  
是因你的旨意被創造而有的。

VII.

合唱：在主裏面而死的人有福了  
〔莊嚴地〕

從今以後，  
在主裏面而死的人  
有福了！  
聖靈說：是的，  
他們息了自己的勞苦，  
做工的果效也隨著他們。

VI.

Chor: Denn wir haben hie keine  
bleibende Statt  
Bariton-Solo: Siehe, ich sage euch  
ein Geheimnis  
(Andante)

Denn wir haben hie keine bleibende  
Statt,<sup>M</sup>  
sondern die zukünftige suchen wir.

Siehe, ich sage euch ein Geheimnis:<sup>N(1)</sup>  
Wir werden nicht alle entschlafen,  
wir werden aber alle verwandelt werden;  
und dasselbige plötzlich, in einem  
Augenblick,

zu der Zeit der letzten Posaune.<sup>N(2)</sup>  
Denn es wird die Posaune schallen,<sup>N(3)</sup>  
und die Toten werden auferstehen  
unverweslich,

und wir werden verwandelt werden.  
Dann wird erfüllet werden das Wort,<sup>N(4)</sup>  
das geschrieben steht:

der Tod ist verschlungen in den Sieg.  
Tod, wo ist dein Stachel?  
Hölle, wo ist dein Sieg?  
Herr, du bist würdig<sup>O(1)</sup>  
zu nehmen Preis und Ehre und Kraft,

denn du hast alle Dinge geschaffen,<sup>O(2)</sup>  
und durch deinen Willen haben sie  
das Wesen und sind geschaffen.

VII.

Chor: Selig sind die Toten,  
die in dem Herrn sterben  
(Feierlich)

Selig sind die Toten,<sup>P(1)</sup>  
die in dem Herrn sterben,  
von nun an,  
Ja der Geist spricht,<sup>P(1/2)</sup>  
daß sie ruhen von ihrer Arbeit;  
denn ihre Werke folgen ihnen nach.

VI.

Chorus: For we have no  
abiding city  
Baritone solo: Behold,  
I show you a mystery  
(Andante)

For we have no abiding city  
but we seek one to come.

Behold, I show you a mystery:  
We shall not all sleep,  
but we shall all be changed;  
and that quickly in a moment

at the sound of the last trumpet.  
For the trumpet shall sound,  
and the dead shall be raised  
incorruptible,

and we shall be changed  
Then shall be fulfilled  
the word that is written  
Death is swallowed up in victory

Death, where is your sting?  
Hell, where is your victory?  
Lord, you are worthy  
to receive praise and glory and  
power,

for you have created all things,  
and by your will were they created  
and have their being.

VII.

Chorus: Blessed are the dead,  
which die in the Lord  
(Solemnly)

Blessed are the dead,  
which die in the Lord,  
from now on,  
Yes, says the spirit,  
that they rest from their labours  
and their works follow after them.

# 極地之旅 ANTARCTIC JOURNEY

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The tragic tale of Captain Scott's expedition to the South Pole a century ago retold in a stunning combination of live music, spoken words from his journals and projected pictures by Herbert Ponting.



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指揮  
conductor



葉葆菁  
Yuki Ip  
女高音  
soprano



香港兒童合唱團  
The Hong Kong  
Children's Choir

### 節目 PROGRAMME

巴克斯  
拉特化拿  
佛漢威廉士

BAX  
RAUTAVAARA  
VAUGHAN WILLIAMS

《廷塔哲》  
《北極之歌》  
第七交響曲「南極交響曲」\*

*Tintagel*  
*Cantus Arcticus*  
*Symphony No.7 Sinfonia Antartica*\*

\*演出時設投影像及旁述  
Performance with images and narration

梵志登 Jaap van Zweden  
音樂總監 Music Director

香港管弦樂團由香港特別行政區政府資助・香港管弦樂團為香港文化中心場地伙伴  
The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region  
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梵志登

## JAAP VAN ZWEDEN

香港管弦樂團音樂總監 Music Director, Hong Kong Philharmonic



“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*

梵志登生於阿姆斯特丹，是現今國際古典樂壇最炙手可熱的指揮之一，他榮獲《音樂美國》選為2012年度指揮家，自2012/13樂季起正式擔任香港管弦樂團音樂總監一職。梵志登現時擔任達拉斯交響樂團音樂總監、荷蘭電台愛樂樂團榮譽總指揮和電台室樂團的榮譽指揮。

梵氏曾與世界各頂尖樂團合作，其中包括芝加哥交響樂團、波士頓交響樂團、紐約愛樂、慕尼黑愛樂、倫敦愛樂及法國國家管弦樂團。歌劇是梵氏的指揮生涯的重要一環，他曾參與的歌劇劇目包括：《茶花女》、《費黛里奧》、《紐倫堡的名歌手》、《帕西發爾》及《雲妮莎》。

梵氏曾經與多個樂團合作灌錄大碟，如全套貝多芬交響曲、蕭斯達高維契第五交響曲、馬勒第五交響曲、與荷蘭電台愛樂合作的史特拉汶斯基《春之祭》、全套布拉姆斯交響曲，以及現已完成第二、四、五、七、及第九、廣獲好評的全套布魯赫納交響曲（Octavia）。

十四年前，梵氏與妻子阿特耶成立帕帕堅奴基金會，為患有自閉症的兒童及其家庭提供協助。

Amsterdam-born Jaap van Zweden is one of today’s most sought-after conductors. Named *Musical America’s* Conductor of the Year for 2012, he is the new Music Director of the Hong Kong Philharmonic Orchestra. Maestro van Zweden is currently Music Director of the Dallas Symphony Orchestra, Honorary Chief Conductor of the Netherlands Radio Philharmonic Orchestra and Honorary Conductor of the Radio Chamber Philharmonic.

Prestigious orchestras he works with regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London Philharmonic Orchestras, and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata* and *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler’s Symphony No.5, Stravinsky’s *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he is currently recording a Bruckner cycle for the Octavia label, with symphonies 2, 4, 5, 7 and 9 already released to great critical acclaim.

Fourteen years ago, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.

## 比特羅娃

# LYUBOV PETROVA

女高音 Soprano



“pure-toned [and] confident... a singer who has risen to stardom on major opera stages of Europe and the Americas.”

*The Moscow Times*

俄羅斯女高音比特羅娃是1999年國際奧伯沙素華青少年歌劇歌唱家大賽及1998年林姆斯基-高沙可夫國際歌劇歌唱家大賽得主。她於莫斯科柴可夫斯基音樂學院接受聲樂訓練，其後加入紐約大都會歌劇院林德曼青年藝術家發展計劃。

她自此經常於世界各音樂殿堂演出，如：紐約大都會歌劇院、華盛頓國家歌劇院、格蘭堡音樂節、馬德里皇家劇院、洛杉磯歌劇院、巴黎歌劇院、匹茲堡歌劇院、休斯頓大歌劇院、華倫西亞藝術宮殿、達拉斯歌劇院、荷蘭歌劇院及奧斯汀抒情歌劇院等。

她曾演出的角色包括：《羅密歐與茱麗葉》的茱麗葉、《曼儂》的主角、《弄臣》的吉爾達、《清教徒》的艾爾維拉、《茶花女》的薇奧列達及《凱撒大帝》的埃及艷后。

最近，比特羅娃曾於達拉斯歌劇院及荷蘭歌劇院（首演）演唱《羅密歐與茱麗葉》的茱麗葉、匹茲堡歌劇院、渥太華抒情歌劇院、華盛頓國家歌劇院及奧斯汀抒情歌劇院演唱《拉美莫爾的露契亞》的露契亞，和波修瓦劇院首演《玫瑰騎士》蘇菲一角。她未來將匹茲堡歌劇院演唱《弄臣》的吉爾達和重返紐約大都會歌劇院演出。

Winner of the 1999 International Elena Obraztsova Young Opera Singers' Competition and the 1998 International Rimsky-Korsakov Competition for Operatic Singers, Russian soprano Lyubov Petrova trained at the Tchaikovsky Conservatory in Moscow and on the Metropolitan Opera's Lindemann Young Artist Development Program.

She has since performed regularly on the world's leading stages, including the Metropolitan Opera, Washington National Opera, the Glyndebourne Festival, the Teatro Real, Madrid, Los Angeles Opera, Paris Opera, Pittsburgh Opera, Houston Grand Opera, the Palau de les Arts, Valencia, Dallas Opera, The Dutch Opera and Austin Lyric Opera.

Some of her past roles have included Juliette (*Roméo et Juliette*), the title role of Massenet's *Manon*, Gilda (*Rigoletto*), Elvira (*I Puritani*), Violetta (*La Traviata*) and Cleopatra (*Giulio Cesare*).

Recently, she sang the title role of *Roméo et Juliette* at Dallas Opera and for her début at The Dutch Opera. She also sang the title role of *Lucia di Lammermoor* at Pittsburgh Opera, Opera Lyra Ottawa, Washington National Opera and Austin Lyric Opera, and Sophie of *Der Rosenkavalier* in her début with the Bolshoi Theatre. Future engagements include Gilda of *Rigoletto* at Pittsburgh Opera, as well as a return to the Metropolitan Opera, New York.



靳茲

## STEPHAN GENZ

男中音 Baritone



“...please rush out and buy Genz in Schumann: he's simply fantastic.”

Fanfare

德國男中音靳茲生於埃爾福特，於萊比錫聖多馬合唱團首次接受正式音樂訓練，其後於萊比錫音樂學院跟隨漢斯·約金·拜爾學習聲樂，並到卡爾斯魯厄音樂學院師隨白井光子、赫特穆特·賀爾學藝，又曾拜師迪特里希·費殊-迪斯考及伊麗莎白·舒華歌夫。

自贏得享譽國際的漢堡布拉姆斯國際大賽及斯圖加特雨果·沃爾夫大賽後，靳茲經常於世界各大歌劇院，如：柏林國家歌劇院、漢堡國家歌劇院、巴黎的巴士底歌劇院、香榭麗舍劇院和夏特雷劇院、米蘭史卡拉、日內瓦大劇院。他又經常於普羅旺斯、愛丁堡及佛羅倫斯五月音樂節中亮相。

他的近期演出有：在科隆歌劇院及日內瓦大劇院演出全新製作的《魔笛》（巴巴堅奴）、首次於巴登-巴登音樂節亮相，演繹由馬恭尼指揮的《女人心》，以及重返威尼斯鳳凰劇院演唱《萊茵的黃金》中的雷神。

靳茲曾推出的唱片錄音多不勝數，當中有些更為他贏得白金獎及金音叉獎等重要獎項。他的貝多芬藝術歌曲大碟，為他贏得一項留聲機大獎及德國唱片樂評大獎。

German baritone Stephan Genz was born in Erfurt and received his first musical training as a chorister at the St Thomas Choir, Leipzig. Following vocal studies with Hans Joachim Beyer at the Conservatory of Leipzig, he worked with Mitsuko Shirai and Hartmut Höll at the Conservatory of Karlsruhe, as well as with Dietrich Fischer-Dieskau and Elisabeth Schwarzkopf.

Winning prestigious competitions such as the International Johannes Brahms Competition in Hamburg and the International Hugo Wolf Competition in Stuttgart, he has since appeared at such leading opera houses as the Berlin Staatsoper, Hamburg Staatsoper, Paris (Bastille, Théâtre des Champs-Élysées, Châtelet), La Scala Milan, Geneve Grand Theatre, and festivals such as the Aix-en-Provence, the Edinburgh, and Maggio Musicale Firenze.

Recent opera engagements have included Papageno in new productions of *The Magic Flute* at the Cologne Opera and the Geneve Grand Theatre, his début at the Baden-Baden Festival with Guglielmo Marconi in *Così fan tutte*, and his return to La Fenice in Venice singing Donner in *Das Rheingold*.

Stephan Genz has released numerous CD recordings which have won him important prizes such as Timbre de Platine and Diapason d'or. For his recording of Beethoven Lieder he received the Gramophone Award and the German Record Critics' Award.

“The [**Mendelssohn's Hebrides**] overture and [**Scottish**] symphony, both with plenty of outdoorsy energies, were marvels of visceral urgency, dramatic timing and elaborately nuanced dynamics.”

Review on Jaap van Zweden and the Dallas Symphony,  
*The Dallas Morning News*

7 & 8-12-2012

梵志登的孟德爾遜

Jaap's Mendelssohn

孟德爾遜 《赫布里底》(芬加爾洞窟)

艾爾加 《海的面貌》\*

孟德爾遜 第三交響曲「蘇格蘭」

MENDELSSOHN *The Hebrides* (Fingal's Cave)

ELGAR *Sea Pictures*\*

MENDELSSOHN *Symphony No.3 Scottish*

\$400 \$300 \$220 \$140

\* 絲托汀，女中音

Christianne Stotijn, mezzo-soprano

香港文化中心音樂廳

Hong Kong Cultural Centre Concert Hall

梵志登 Jaap van Zweden

音樂總監 Music Director



## 西澳交響樂團合唱團

# WEST AUSTRALIAN SYMPHONY ORCHESTRA CHORUS

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西澳交響樂團合唱團於1988年成立，由社會各界熱愛音樂人士組成，是最優秀的社區音樂團體之一。合唱團有一百二十名團員，他們來自珀斯及鄰近地區，經考核後以自願性質參與演出，並以高水準的演出見稱。他們經常於西澳交響樂團樂季音樂會亮相，曲目涵蓋巴羅克時期作品到當代作曲家新作。西澳交響樂團合唱團曾於世界各頂尖指揮合作，如：艾索普、維畢斯基、杜托華、費殊、希覺斯、丹尼爾、西蒙娜·楊。2005年，西澳交響樂團合唱團委任在澳洲享負盛名的菲聶絲為合唱總監。

### 菲聶絲 合唱總監

菲聶絲生於威爾斯，曾於皇家音樂學院求學，並贏得多項鋼琴演奏及鋼琴伴奏的獎項。她涉獵的音樂範疇廣泛，如：為皇家莎士比亞公司及倫敦的皇家國家劇院提供音樂指導。她曾任西澳歌劇院音樂主管達十年，2006年獲西澳交響樂團委任為合唱總監。她是西澳歌唱家的聲樂導師，西澳歌唱家現已是國際知名的組合，近期的演唱會更獲ABC Classic FM電台錄音轉播。她致力透過特別是珀斯藝術歌曲組織在珀斯音樂廳舉辦的大型普及歌唱節目和為西澳交響樂團主持的音樂會前講座，將音樂帶給更多更廣的澳洲聽眾。菲聶絲獲選為皇家音樂學院委員，2000年獲頒世紀勳章，以表揚她對澳洲歌劇界的貢獻。

The West Australian Symphony Orchestra Chorus was formed in 1988 and is made up of 120 choristers who represent the finest form of community music making, bringing together singers from all walks of life. The Chorus is a highly skilled ensemble of auditioned singers from Perth and surrounding areas, who give their time voluntarily. They regularly feature in the West Australian Symphony Orchestra annual concert season, and have developed a reputation for excellence in music ranging from the Baroque to contemporary. The WASO Chorus have performed with some of the world's leading conductors, including Marin Alsop, Vladimir Verbitsky, Charles Dutoit, Thierry Fischer, Vladimir Ashkenazy, Richard Hickox, Paul Daniel, and Simone Young. In 2005, WASO appointed Chorus Director Marilyn Phillips who is respected as one of Australia's leading choral directors.

### Marilyn Phillips Chorus Director

Marilyn Phillips was born in Wales, and studied at the Royal Academy of Music, gaining several awards for piano and piano accompaniment. She has worked in many fields of music, including musical direction for the Royal Shakespeare Company and the Royal National Theatre in London. She was Head of Music with West Australian Opera for ten years, and was appointed Chorus Director of the WASO Chorus in 2006. She continues to work as vocal coach with West Australian singers now following international careers and recent recitals have included broadcasts on ABC Classic FM. She has worked tirelessly to bring a love of music to a wider Australian audience, most notably through her contributions to Art Song Perth, the hugely popular Big Sing in Perth Concert Hall, and pre-concert talks for WASO. Marilyn is an elected Associate of the Royal Academy of Music, and in 2000 was awarded a Centenary Medal for services to Australian opera.





## 西澳交響樂團合唱團

# WEST AUSTRALIAN SYMPHONY ORCHESTRA CHORUS

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Chorus Director: Marilyn Phillips  
Accompanist: Lea Hayward

### Soprano

Lisa Barrett  
Marian Birtwistle  
Annie Burke  
Alinta Caroll  
Lisa Daffen  
Ceridwen Dumergue  
Casey Edwards  
Bronwyn Elliott  
Davina Farinola  
Lindsay Foster  
Louise Gillett  
Susanna Gilmore  
Kath Goodman  
Pauline Handford  
Heather Hannan  
Rachel Jenner  
Maya Kraj-Krajewski  
Katherine Langdon  
Marie McKinnon  
Elysia Murphy  
Natalia Robayo  
Jill Samuels  
Margaret Warburton  
Nicole Zago

### Alto

Lisa Barz  
Cheryl Bell  
Llewela Benn  
Daniela Birch  
Patsy Brown  
Sue Coleson  
Jeanette Collins  
Catherine Dunn  
Kaye Fairbairn  
Jenny Fay  
Suzanna Fleck  
Dianne Graves  
Anne Hatten  
Shew-lee Lee  
Lynne Mills  
Margot Morgan  
Lynne Naylor  
Deborah Pearson  
Deborah Piesse  
Neb Ryland  
Julie Summers  
Rennae van der Laan  
Olga Ward  
Moira Westmore  
Jacquie Wright

### Tenor

John Beamish  
Peter Clay  
James Gleeson  
Roderick Gonzales  
Allan Griffiths  
Peter Handford  
John Moreton  
Ross Retallick  
Chris Ryland

### Bass

Justin Audcent  
John Bath  
Roger Blazey  
Graham Castledine  
James Devenish  
Ken Gasmier  
Stephen Hastings  
Tony Marrion  
Pat Melling  
Peter Ormond  
Viv Read  
Jim Rhoads  
Steve Sherwood  
David Webster  
Andrew Wong

## 塔斯曼尼亞交響樂團合唱團

# TASMANIAN SYMPHONY ORCHESTRA CHORUS

塔斯曼尼亞交響樂團合唱團於1992年成立，以主辦歌劇音樂會為主，現有七十五名經考核甄選的團員。合唱團成立頭五年，他們的演出劇目有：《茶花女》、《波希米亞的生涯》、《蝴蝶夫人》、《卡門》及《灰姑娘》。後來曲目擴展至安魂曲（莫扎特、佛瑞、布拉姆斯和史考科皮）、彌撒曲（海頓、浦契尼及舒伯特）及交響曲（貝多芬、孟德爾遜、佛漢威廉士）。泰莎克自2001年起擔任合唱團團長。2011年，合唱團聯同西澳交響樂團合唱團和指揮丹尼爾，於悉尼歌劇院、阿德萊德音樂節和柏斯音樂廳演出華爾頓的《伯沙撒王的盛宴》。他們與悉尼交響樂團和悉尼愛樂合唱團合作的專輯收錄了艾爾加的《吉隆修士的夢》，由Decca/ABC Classics發行，榮獲2012 ARIA大獎提名。

泰莎克  
合唱團團長

泰莎克曾於塔斯曼尼亞音樂學院及倫敦聖三一音樂學院學習鋼琴及古鍵琴，其後到悉尼音樂學院的歌劇工作室先後擔任歌劇排練助理及總聲樂指導，師承法特曼。1999年，她重返塔斯曼尼亞生活，兩年後獲塔斯曼尼亞交響樂團邀請，為一次歌劇匯演擔任合唱團團長，自此擔任團長至今。她任內曾與三位總指揮和多位享譽國際的客席指揮合作。在她的帶領下，合唱團的曲目擴闊至馬勒的交響曲、《伯沙撒王的盛宴》、《吉隆修士的夢》、《詩篇交響曲》及《達夫尼與克洛埃》。2010年，她到聖地牙哥之路旅遊之後，為聲音音樂節設計了一套以西班牙音樂為題的節目，去年指揮塔斯曼尼亞交響樂團合唱團和芭蕾舞實驗室，為MONA FOMA音樂節演出。

The Tasmanian Symphony Orchestra Chorus is an auditioned group of 75 voices and was founded in 1992 to present concert performances of opera. In its first five years the Chorus performed *La Traviata*, *La Bohème*, *Madama Butterfly*, *Carmen* and *La Cenerentola*. Since then the repertoire has broadened to include the requiems of Mozart, Fauré, Brahms and Peter Sculthorpe, the masses of Haydn, Puccini and Schubert, and symphonies by Beethoven, Mendelssohn and Vaughan Williams. June Tyzack has been Chorusmaster since 2001. The Chorus has performed at the Sydney Opera House, the Adelaide Festival and the Perth Concert Hall when they joined the West Australian Symphony Orchestra Chorus to perform Walton's *Belshazzar's Feast* with Paul Daniel in 2011. Their recording of Elgar's *The Dream of Gerontius* with Sydney Symphony and Sydney Philharmonia Choirs for Decca/ABC Classics has been nominated for a 2012 ARIA Award.

June Tyzack  
Chorusmaster

June Tyzack studied piano and harpsichord at the Tasmanian Conservatorium of Music and Trinity College of Music, London, and later as a répétiteur under Myer Fredman at the Opera Studio of the Sydney Conservatorium of Music, where she was subsequently appointed Chief Vocal Coach of the Opera Studio. In 1999, June returned to Tasmania and was invited to be Chorusmaster for a TSO Opera Gala in 2001. She has continued in that role ever since, working with the chief conductors and numerous visiting international conductors. Under her direction, the TSO Chorus has broadened the performance history to include the Mahler symphonies, *Belshazzar's Feast*, *The Dream of Gerontius*, *Symphony of Psalms* and *Daphnis et Chloé*. In 2010 she walked the Camino de Santiago returning with a programme of Spanish music for the Festival of Voices, and last year she directed the TSO Chorus in a collaborative performance with Balletlab for MONA FOMA festival.



# 塔斯曼尼亞交響樂團合唱團

## TASMANIAN SYMPHONY ORCHESTRA CHORUS



Chorusmaster: June Tyzack

### Soprano

Christine Boyce  
Felicity Gifford  
Bernadette Large  
Sharon Sherman

### Alto

Sally Brown  
Mary McArthur  
Eryl Raymond  
Gillian von Bertouch

### Tenor

Michael Kregor  
Tony Marshall  
David Pitt  
James Powell-Davies  
Christopher Spiegel  
Andrew Tulloch

### Bass

John Ballard  
Peter Cretan  
Garry Harradence  
Peter Hepburn  
Phillip Kimber  
Steve Raymond  
Dick Shoobridge  
Anthony Sprent  
Grant Taylor



The Tasmanian Symphony Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and through Arts Tasmania by the Minister for the Arts, and the Tasmanian Icon Program.

# 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



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



許致雨  
Anders Hui



李智勝  
Li Zhisheng



龍希  
Long Xi



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐姮  
Xu Heng



張希  
Zhang Xi



第二小提琴  
Second Violins



● 范丁  
Fan Ting



■ 趙潑娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki  
Wilson



冒田中知子  
Tomoko Tanaka Mao



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon  
Ting-leung



黃嘉怡  
Christine Wong  
Kar-ye



周騰飛  
Zhou Tengfei

中提琴  
Violas



● 凌顯祐  
Andrew Ling



■ 李博  
Li Bo



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



付水淼  
Fu Shuimiao



洪依凡  
Ethan Heath



林慕華  
Damara Lomdaridze



孫斌  
Sun Bin



王駿  
Wang Jun



張殊影  
Zhang Shu-ying

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song

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

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



史志安  
Kenny Sturgeon

單簧管  
Clarinets

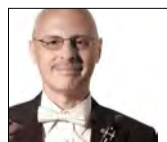


● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass Clarinet



簡博文  
Michael Campbell



巴松管  
Bassoons



● 莫班文  
Benjamin  
Moermond



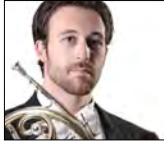
▲ 李浩山  
Vance Lee

低音巴松管  
Contra Bassoon



崔祖斯  
Adam Treverton  
Jones

圓號  
Horns



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



● 麥浩威  
Joshua MacCluer



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

大號  
Tuba



● 雷科斯  
Paul Luxenberg

長號  
Trombones



● 韋雅樂  
Jarod Vermette



▲ 韋力奇  
Maciek Walicki

低音長號  
Bass Trombone



韋彼得  
Pieter Wyckoff

定音鼓  
Timpani



● 龐樂思  
James Boznos

敲擊樂器  
Percussion



● 白亞斯  
Aziz D. Barnard  
Luce



梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



● 史基道  
Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

特約樂手  
中提琴：凌威廉  
大提琴：米樂斯  
管風琴：周文珊

FREELANCE PLAYERS  
Viola: William Lane  
Cello: Rosie Mijs  
Organ: Marsha Chow

## 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上世紀，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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「在梵志登棒下港樂  
更上層樓……發出一  
把像歐洲一級樂團那  
豐富溫純之聲。」

周光業《亞洲週刊》

“The players sounded on fire at times and  
were at one with the podium technically  
and conceptually. More, please, maestro.”

Sam Olluver, *South China Morning Post*

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太古集團慈善信託基金已連續六年  
成為樂團的首席贊助，此為樂團史  
上最大的企業贊助，太古對樂團的  
支持和對藝術的遠見，令港樂邁向  
更卓越的藝術成就。

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。

香港管弦樂團由香港特別行政區政府資助

香港管弦樂團首席贊助：太古集團

香港管弦樂團為香港文化中心場地伙伴

The 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.

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.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic

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

# 樂團席位贊助基金

## CHAIR ENDOWMENT FUND

成為樂團席位的贊助人，您可以與港樂及樂師建立一個更緊密的連繫，推動港樂的發展，提高樂團的質素，讓才華洋溢的音樂家踏上藝術頂峰。

By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

The Hong Kong Philharmonic would like to thank the following sponsors of our Chair Endowment Fund.

史德琳的樂師席位由以下人士贊助：

The Musician's Chair for Megan Sterling is  
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The Musician's Chair for  
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史德琳  
Megan Sterling

首席長笛  
Principal Flute

如需查詢捐款或其他贊助計劃，  
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Enquiries for donations or other sponsorship  
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in our Development Department.

電話 TEL • 2721 0312  
電郵 EMAIL • judy.chu@hkphil.org  
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關統安

Anna Kwan Ton-an

大提琴  
cello



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## MAESTRO CIRCLE

大師會特別為熱愛交響樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝：

MAESTRO CIRCLE is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic and enriching cultural life. We heartily thank the following Maestro Circle members:

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### 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

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This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
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所捐贈之罕有樂器

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- 約瑟·加里亞奴 (1788) 小提琴·由團長尤瑟夫維奇先生使用
- 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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 Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閩式小號兩支
- 德國華格納大號乙套
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Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn

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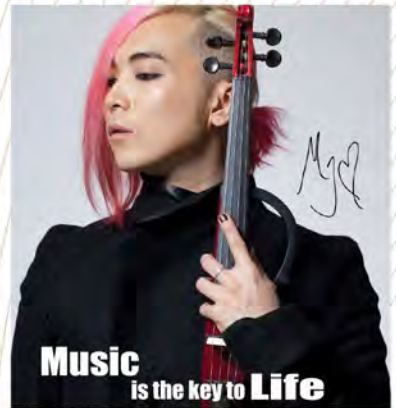
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