

梵志登的孟德爾遜 JAAP'S MENDELSSOHN

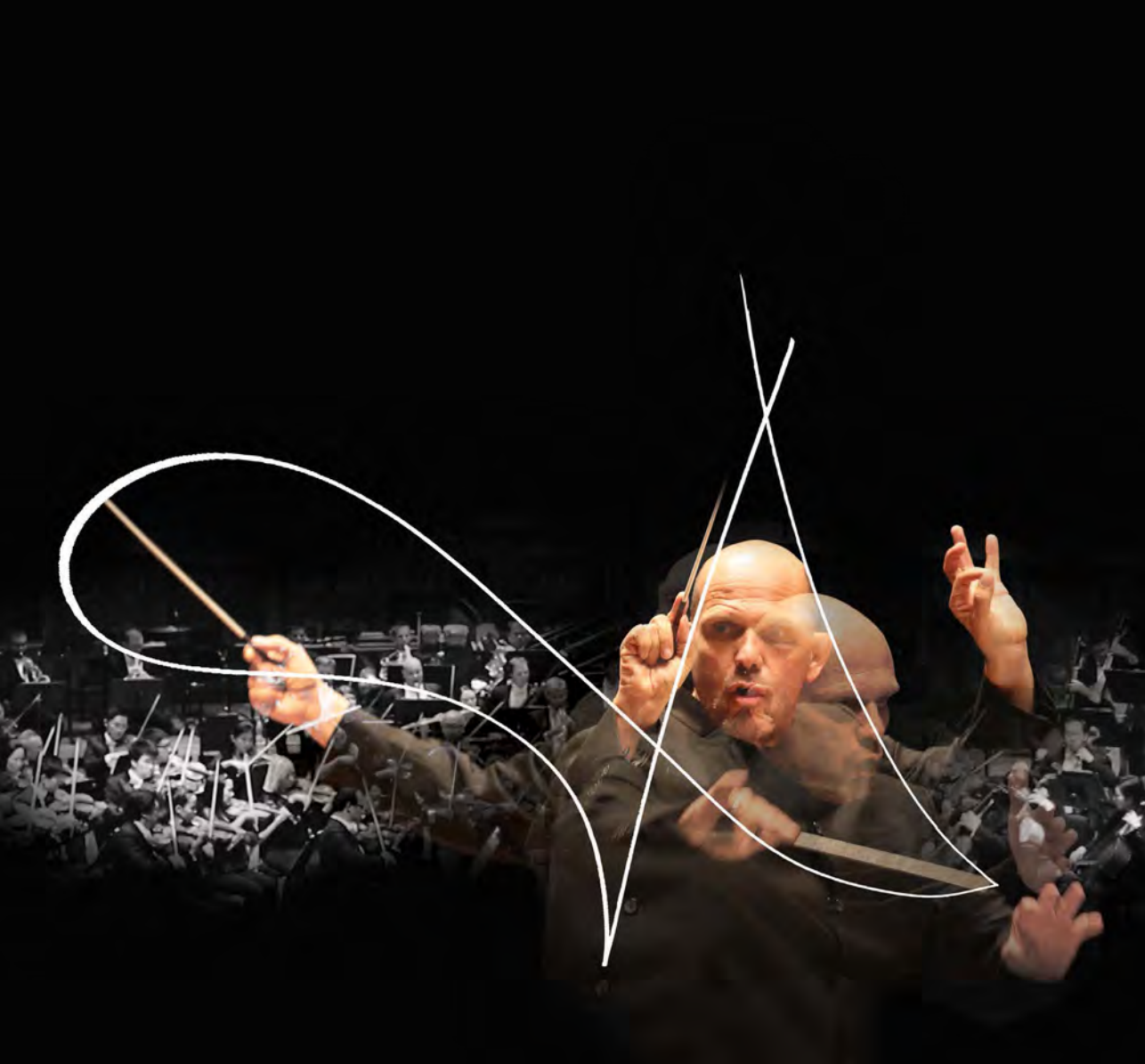
7 & 8-12-2012
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

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
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梵志登的孟德爾遜

JAAP'S MENDELSSOHN

MENDELSSOHN ~10'	孟德爾遜：《赫布里底》〔芬加爾洞窟〕 Mendelssohn: <i>The Hebrides</i> (Fingal's Cave)	6
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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

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

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
凡
faan⁶

志登

〔梵志：清淨之志，登：達到〕



孟德爾遜 《赫布里底》〔芬加爾洞窟〕

FELIX MENDELSSOHN (1809-1847)

The Hebrides (Fingal's Cave)

……那是個天然洞穴奇景，位處一個地勢險要的偏遠島嶼上，只能划船前往……

...[Mendelssohn] was determined to visit the remote and rugged island on which is situated Fingal's Cave, a spectacular natural cavern accessible only by boat...

華特·史葛特爵士筆下的蘇格蘭，是個陰沉又險要的地方，讀過他的浪漫主義小說後，孟德爾遜就決定到蘇格蘭一遊。孟德爾遜1829年夏季動身北上，7月26日到達愛丁堡。他在愛丁堡逗留了一星期，剛好鄰房是位蘇格蘭高地風笛手，經常在深夜時分練習風笛。但孟德爾遜的反應卻很出奇，不但不以為忤，而且十分高興。他離開愛丁堡，8月5日到達蘇格蘭中部，親手繪下泰湖和本摩爾山區的鄉郊景致。第二天，他到了蘇格蘭北岸末端的威廉堡；第三天到奧班，8月8日乘小艇登上赫布里底的史泰法島和艾奧拿島；8月9日到了令人愉快的因佛雷里漁村（他的同伴憶述，「早上九時正，剛捕獲的活鱒魚還在游來游去；九時十五分，炸魚就連同咖啡一起上桌」）。孟德爾遜再到西岸走走，8月15日返回英格蘭，帶著幾幅畫、一本內容簡練的日記（「這個國家環境惡劣，十分荒涼，令人很不舒服；要寫的話，時間和空間都不夠用。在地圖上寫著的『市鎮』，其實只是幾間擠在一起的小屋。一個小洞，就是門、窗和煙囪一人、畜、光和煙，都在這裡出入。在這個地方，無論你問甚麼問題，答案總是『不』；至於飲品，人們只知白蘭地。難怪人人都說蘇格蘭高地『憂鬱』，但我有生之年也不會忘懷」），還有兩首作品的靈感—第一首是「蘇格蘭」交響曲，第二首就是《赫布里底》序曲。

Inspired by the visions of a dark, forbidding landscape so evocatively portrayed in the romantic novels of Sir Walter Scott, Mendelssohn was determined to visit Scotland and, in the summer of 1829, he made the trip north. On 26th July he arrived in Edinburgh, where he stayed for a week in room next to a highland bagpiper, whose late-night practising caused Mendelssohn, incredibly, nothing but joy. From Edinburgh he travelled through the central region where, on 5th August, he painted a rural scene depicting Loch Tay and the mountain of Ben More. The following day he arrived in Fort William on Scotland's most northerly coast. Then was in Oban from where, on 8th August, he took the boat to see the Hebridean islands of Staffa and Iona. 9th August saw him in the delightful fishing village of Inveraray (where, as his companion recalled, "the newest herrings are swimming about all alive at nine o'clock in the morning, and at a quarter past nine are served up fried with the coffee"). After further explorations of the west coast, he headed back to England on 15th August with several drawings, a pithy diary - "To describe the wretchedness and the comfortless, inhospitable solitude of the country, time and space do not allow. What are marked on the map as towns are a few sheds huddled together, with one hole for door, window and chimney, for the entrance and exit of men, beasts, light and smoke, in which to all questions you get a dry 'No' and in which brandy is the only beverage known. It is no wonder that the Highlands have been called melancholy, but I will not forget it as long as I live" - and ideas for two compositions inspired by Scotland. The first of these was the *Scottish* symphony and the second, the *Hebrides* overture.



孟德爾遜 《赫布里底》〔芬加爾洞窟〕

FELIX MENDELSSOHN (1809-1847)

The Hebrides (Fingal's Cave)

即使是盛夏，奧班與赫布里底群島之間的海面都是波濤洶湧的，正如孟德爾遜的同伴所寫：「孟德爾遜作為音樂家時與大海的關係比較好，而他本人或他的胃就跟大海不太咬弦了。」可是他決定要到芬加爾洞窟走走—那是個天然洞穴奇景，位處一個地勢險要的偏遠島嶼上，只能划船前往，入口更長年被大西洋的浪濤不斷拍擊。儘管孟德爾遜暈船暈得厲害，當地人又不好客，芬加爾洞窟之旅還是值得用一首樂曲來紀念—這首樂曲也是他最有名的管弦樂曲之一。

跟他的管弦樂序曲舊作不同，《赫布里底》獨自成篇，並非較大型的舞台作品或歌劇的引子。由第一個音符開始，赫在里底群島蒼涼的景象已活現眼前，狂風怒號，驚濤拍岸。海面一直波濤滾滾，但暴風雨似乎一度停止，陽光乍現。但平靜轉瞬即逝—這在赫布里底群島很常見—暴風雨驟然而至，為樂曲寫上荒蕪孤寂的句號。

中譯：鄭曉彤

Even at the height of summer the seas between Oban and the Hebrides are rough and, as his companion wrote, "Mendelssohn is on better terms with the sea as a musician than he is as an individual or a stomach." However he was determined to visit the remote and rugged island on which is situated Fingal's Cave, a spectacular natural cavern accessible only by boat and against the entrance to which the huge Atlantic swell continually pounds. Mendelssohn was sufficiently inspired - despite the sea-sickness and the inhospitable people - to recall that visit in what is one of his most famous orchestral works.

Unlike previous orchestral overtures, *The Hebrides* was designed to stand alone and not to introduce some larger stage or operatic work. From its very first note the bleakness of the Hebridean seascape is vividly portrayed with the howling wind and the waves dashing themselves against the rocks. The sea remains restless but for a time it seems the storm has subsided and the sunlight emerges. But in true Hebridean fashion this is only a temporary respite, and another storm erupts to bring the work to a bleak and desolate conclusion.

Dr Marc Rochester

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、兩支圓號、兩支小號、定音鼓及弦樂組。

INSTRUMENTATION

Two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

沉睡的大海

避風港〔卡貝里〕

安息日的清晨

珊瑚所在之處

泳者

Sea Slumber Song

In Haven (Capri)

Sabbath Morning at Sea

Where Corals Lie

The Swimmer

1899年6月，艾爾加憑著《謎語》變奏曲一夜成名，之後就把注意力轉到聲樂作品。他接受了英國諾威克音樂節委約，寫作一套聯篇歌曲，準備由英國著名女中音卡拉·畢特演唱。同年7月，為了避靜，他就在英格蘭/威爾斯邊境郊區租了間小屋，在一個清幽的環境裡專心創作，幾星期內已經選好歌詞、譜成新曲。主題「海洋」是他太太愛麗斯提議的。愛麗斯本人的詩作《避風港》回憶她婚前到卡貝里島遊玩，成了這套歌曲的第二首。但事實上，艾爾加卻覺得用愛麗斯的詩句譜曲很難，似乎是覺得文辭「太淒酸」，甚至曾考慮把全套作品改寫。樂曲最終還是完成了，以《海的面貌》為題，由時年廿七的卡拉·畢特首演。首演當晚，畢特穿著一身華衣美服上台。有報導指，她穿上「美妙絕倫的裙子。觀眾都耳語，說衣料恰似鱗片——是婀娜多姿的美人魚身上的鱗片」。那情景肯定令人賞心悅目：卡拉·畢特體態優美（聲線也很美），而當時女歌手一般都是用胸衣把腰肢束得極細，穿著傳統的晚裝裙子上台的。1899年10月15日的演出極盡視聽之娛，十分成功。首演當日由艾爾加親自指揮，他對觀眾的熱烈反應大感驚訝：「我們出來謝幕四次——我想是四次吧——然後我覺得煩厭，也就沒有再數算了。」

艾爾加曾說「要譜曲，還是用次等詩歌好一點，因為不朽詩作本身已經是音樂」。事實上，他選用的詩歌，要不是被他譜寫成不朽的歌

Having achieved his first major success as a composer with his *Enigma Variations* in June 1899, Elgar turned his thoughts to the human voice and specifically to a commission from the Norwich Festival in the UK for a song cycle to be performed by the famous English mezzo-soprano, Clara Butt. In July he retreated to a small cottage he had rented in the quiet countryside along the English/Welsh border to work on the songs, and selected and set most of the poems in a matter of weeks. The theme of the sea had been suggested to him by his wife, Alice, whose own poem, "In Haven", recalling a visit she had made to the island of Capri before her marriage, was to become the second of the set. As it was however, Elgar had great difficulty with Alice's words, apparently finding them "too poignant", and for a time thought about changing the entire work. Eventually, he found himself able to complete the work and it was first performed under the title *Sea Pictures* by Clara Butt, then aged 27, who appeared on stage clad, as one observer put it, in "a wonderful dress, the material of which, it was whispered, indicated appropriately the scales of a mermaid's sinuous form". This must have been a most impressive sight; Clara Butt was a statuesque woman (with a voice to match) and, up to that time, female singers appeared on the concert platform heavily corseted in conventional evening gowns. That performance on 15th October 1899 was a success both visually and musically. Elgar, who conducted the première was amazed at the audience's response; "We were recalled four times - I think - after that I got disgusted and lost count."

Elgar suggested that "it is better to set the best second-rate poetry to music, for the most immortal verse is music already", and certainly many of the poems he chose would probably have long since fallen into oblivion were it not for his immortal musical settings. In addition to words by his wife and by the famous



艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

曲，也早該被人遺忘了。《海的面貌》除選用了他太太和英國著名的女詩人伊莉莎伯·白朗寧（1806-1861）的詩作外，也選用了羅丹·洛爾（1834-1894，他出版過幾本詩集和一本關於拜倫生平的書）、李察·加內特（1835-1906，任大英博物館職員達五十年之久，後來當上印刷古籍部主管）和亞當·林賽·戈登（1833-1870，喀土穆的戈登將軍一個遠房親戚）的詩作。

艾爾加不少作品都會引用其他樂曲，《海的面貌》的管弦樂部分也不例外，若隱若現地引用了其他作品。然而，此曲的美妙之處在於無懈可擊的管弦樂色彩調配—除了弦樂還是弦樂—藉以加強每首詩的神韻。第一首〈沉睡的大海〉刻劃海洋夜景，不但描繪海水在黑暗中柔和盪漾，還有沖上岸邊小卵石的小浪。〈避風港（卡貝里）〉用詞質樸，艾爾加以最輕最薄的管弦樂織體（以撥奏大提琴為主）來配合，又以西西里舞曲的輕快節奏點染意大利風情。宏偉的〈安息日的清晨〉是《海的面貌》裡篇幅最長的一首，配合大型樂團，歌詞第二節，作曲家在伴奏引用了〈沉睡的大海〉的素材；第四節也同樣引用了〈沉睡的大海〉的素材。〈珊瑚所在之處〉是《海的面貌》裡最受歡迎的歌曲。此曲根據一首舊作寫成一主題原作於約二十年前，是作曲家為英國一家醫院的管樂團而寫的。最後一曲〈泳者〉引用了《謎語》變奏曲，一開始就投入怒海，中途再引用《海的面貌》其他樂曲的主題，最後在高潮迭起的尾聲再次引用〈沉睡的大海〉。

中譯：鄭曉彤

British poetess Elizabeth Barrett Browning (1806-1861), he chose texts by Roden Noel (1834-1894), who published several books of verse and a life of Byron; Richard Garnett (1835-1906), who was for nearly 50 years on the staff of the British Museum rising to becoming Keeper of Printed Books; and Adam Lindsay Gordon (1833-1870) who was a distant relative of General Gordon of Khartoum.

As in many of his works, Elgar made subtle references to other pieces in the orchestral fabric of *Sea Pictures*, but the beauty of the work lies in his marvellous use of orchestral colour – notably strings and strings – to underline the essence of each poem. The first, *Sea Slumber Song*, creates an impression of a nocturnal seascape with the sense not only of an immense body of water gently undulating in the darkness while small wavelets ebb and flow over the pebbles of the shore. To *In Haven (Capri)*, Elgar added the lightest of orchestral textures – characterised by pizzicato cellos – to maintain the simplicity of the words, while he evoked the Italian connection through the lilting rhythm of a Siciliano. The grandeur of *Sabbath Morning at Sea*, the longest song of the cycle, is matched by a large orchestra, while in the accompaniment to the second verse Elgar includes references to the first song of the cycle, which is also quoted in the fourth verse. *Where Corals Lie*, the most popular of the *Sea Pictures* songs, is actually based on a theme Elgar had written for a local hospital wind band some 20 years earlier, while references to the *Enigma Variations* appear in the final song, *The Swimmer*, which immediately plunges into a stormy sea and quotes several earlier themes from the work along the way before reaching its climactic conclusion with a reference to the opening song.

Dr Marc Rochester

編制

獨唱女中音、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、鑼、鈸、大鼓、豎琴及弦樂組。

INSTRUMENTATION

Solo mezzo-soprano, two flutes, two oboes, two clarinets, two bassoons, contra bassoon, four horns, two trumpets, three trombones, tuba, timpani, tam-tam, cymbals, bass drum, harp, and strings.

艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

I. 沉睡的大海

海鳥都沉沉睡去，
世界都忘掉哭泣，
海洋輕輕唱出溫柔的搖籃曲，
下面的沙礫都被陰影覆蓋。
這是精靈的國度；
「我是溫柔的母親，
孩子，你要靜下來，
忘掉那些粗野的聲音吧！
精靈之光影映照著眾小島
夢裡，岩石與洞穴，
低語的海浪讓它們安靜，
掩蓋著發亮的小卵石，
泡沫淡淡的映著白光，
在滿布貝殼的沙礫上，
這是精靈的國度；
海浪聲，像小提琴，
讓懇求的聲音都沉寂下去，勝利了，
我輕聲唱出溫柔的搖籃曲，
留下不幸、嚎哭和罪惡。
陰影底下，海洋的夜晚
吹出一口氣，道個晚安，
晚安！」

II. 避風港〔卡貝里〕

讓我握緊你的手，
暴風雨席卷海洋與陸地；
只有愛情可以堅持。

握緊啊，大浪不斷拍岸，
浪花使疾風都變得混濁；
只有愛情可以長存。

吻我雙唇，溫柔地對我說：
「歡欣、海浪，也許現在就會漸漸消失；
只有愛情可以留住。」

I. Sea Slumber Song

Sea-birds are asleep,
The world forgets to weep,
Sea murmurs her soft slumber-song
On the shadowy sand
Of this elfin land;
"I, the Mother mild,
Hush thee, oh my child,
Forget the voices wild!
Isles in elfin light
Dream, the rocks and caves,
Lulled by whispering waves,
Veil their marbles bright
Foam glimmers faintly white
Upon the shelly sand
Of this elfin land;
Sea-sound, like violins,
To slumber woos and wins,
I murmur my soft slumber-song,
Leave woes, and wails, and sins.
Ocean's shadowy night
Breathes good-night,
Good-night!"

Roden Noel

II. In Haven (Capri)

Closely let me hold thy hand,
Storms are sweeping sea and land;
Love alone will stand.

Closely cling, for waves beat fast,
Foam-flakes cloud the hurrying blast;
Love alone will last.

Kiss my lips, and softly say:
"Joy, sea-swept, may fade to-day;
Love alone will stay."

Caroline Alice Elgar



艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

III. 安息日的清晨

板著臉的船一直前行；
到深處去與黑暗會合，
嚴肅的船一直前行。
我困倦地伏在裡面；
因為別離的淚水和睡意
令我的眼臉沉沉垂下。
新的景象，新的美妙景象啊！
我身邊的水洶湧湍急，
我頭上的天空無動於衷，
平靜的天空，不見日月卻有光芒，
彷彿只要知道破曉將臨
已能增添光輝！

你們要愛我啊，親愛的朋友，這個安息日
海洋在我身邊唱歌，而你們在遠處
高唱讚美詩，沒變改，
你們跪在我曾經跪下祈禱的地方，
請在你心深處祝福我，
因為你的聲音愈來愈弱了。

雖然這安息日，
在我面前沒有戴披肩的牧師，
沒有誦唱聖歌的會眾，
但聖靈會帶來安慰，祂
在陰鬱的江海上靜靜地沉思，
造物者看著所造之物。

祂會助我看得更高，
那裡是聖人住處，有豎琴聲和歌聲，
永遠都是安息日清晨，
海混合了火，
聖人把睜得太久的眼臉垂下，
看著火焰似的大自然。

III. Sabbath Morning at Sea

The ship went on with solemn face;
To meet the darkness on the deep,
The solemn ship went onward.
I bowed down weary in the place;
For parting tears and present sleep
Had weighed mine eyelids downward.
The new sight, the new wondrous sight!
The waters around me, turbulent,
The skies, impassive o'er me,
Calm in a moonless, sunless light,
As glorified by even the intent
Of holding the day glory!

Love me, sweet friends, this Sabbath day
The sea sings round me while ye roll
Afar the hymn, unaltered,
And kneel, where once I knelt to pray,
And bless me deeper in your soul
Because your voice has faltered.

And though this Sabbath comes to me
Without the stoled minister,
And chanting congregation
God's Spirit shall give comfort. He
Who brooded soft on waters drear,
Creator on Creation.

He shall assist me to look higher,
Where keep the saints, with harp and song,
An endless Sabbath morning,
And that sea commixed with fire,
Oft drop their eyelids raised too long
To the full Godhead's burning.

Elizabeth Barrett Browning

艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

IV. 珊瑚所在之處

風喚醒活潑敏捷的海洋，
海裡就有低迴輕柔的音樂，
引誘我，引誘我繼續前行，
去看珊瑚所在之處。

越過大山和草地、走過草坪和溪流，
夜闌人靜，明月高懸，
音樂仍能找得到我，
告訴我珊瑚所在之處。

是的，讓我眼瞼緊閉，可以的；
但幻想馳騁，又快又遠，
海浪和貝殼的世界在旋轉，
還有一切珊瑚所在之處。

你的雙唇彷彿夕陽斜照，
你的笑靨彷彿藍天清晨，
可是請你走開，走開吧，讓我去
看看珊瑚所在之處。

IV. Where Corals Lie

The deeps have music soft and low
When winds awake the airy spray,
It lures me, lures me on to go
And see the land where corals lie.

By mount and mead, by lawn and rill,
When night is deep, and moon is high,
That music seeks and finds me still,
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well;
But far the rapid fancies fly
The rolling worlds of wave and shell,
And all the lands where corals lie.

Thy lips are like a sunset glow,
Thy smile is like a morning sky,
Yet leave me, leave me, let me go
And see the land where corals lie.

Richard Garnett



艾爾加 《海的面貌》，Op.37

EDWARD ELGAR (1857-1934) *Sea Pictures*, Op.37

V. 泳者

短小尖銳暴烈的光綫變得鮮艷，
往南方望去，肉眼可見的地方，
只見蒼白的波濤捲起，
大海愈攀愈高，湧起浪花。
只有北面的懸崖峭壁，
岩石退後，珊瑚礁向前猛撲，
從大海沖來的、陸地被廢棄的，
淺灘上鋪上一層火紅的泡沫。

猙獰陰鬱的海岸，可怕的海濱，
人跡罕至的岸邊——
被搗毀的船身和折斷了的桅杆，擱在那裡，
埋沒了整整十年。
愛情啊！我們一起走到這裡時，
手牽手走過，天朗氣清，
走過滿布花草的
高山和低谷，
上帝當年肯定有少許愛我們的。

那時候，天空較晴朗，海岸較穩固——
閃爍的沙礫上，藍色的大海在翻騰；
潺潺有聲，閒話家常，涓涓流水，喁喁細語，
白銀的光澤，黃金的美艷。

被暴風雨包圍，隨著雷聲飛來
披著閃電，腳踏凍雨，
強風踐踏著急速的海浪，
上面是飛行中的
金絲雀那輕盈的小腳。
一道光像血紅的
劍鋒在海面上劃過。
天邊，把綠色的海灣染成緋紅色，
暗淡的太陽猛然使出致命一擊
把暴風雨劃破。

勇敢的白馬啊！你們聚集奔馳，
暴風雨的小妖精把狂風的韁繩鬆開；
現在最牢固的船也成了不堪一擊的小艇，
在你凹陷的背上，在你
高高拱起的鬃毛上。
我會策騎得比前人都優勝
藏在你寂靜旋轉的海浪裡；
幾經掙扎，到早已預知的深淵裡去，
在那裡，光不會熄，愛情也不會減褪。

V. The Swimmer

With short, sharp violent lights made vivid,
To southward far as the sight can roam,
Only the swirl of the surges livid,
The seas that climb and the surfs that comb.
Only the crag and the cliff to nor'ward,
And the rocks receding, and reefs flung forward,
Waifs wreck'd seaward and wasted shoreward,
On shallows sheeted with flaming foam.

A grim, grey coast and a seaboard ghastly,
And shores trod seldom by feet of men -
Where the batter'd hull and the broken mast lie,
They have lain embedded these long years ten.
Love! when we wandered here together,
Hand in hand through the sparkling weather,
From the heights and hollows
of fern and heather,
God surely loved us a little then.

The skies were fairer and shores were firmer -
The blue sea over the bright sand roll'd;
Babble and prattle, and ripple and murmur,
Sheen of silver and glamour of gold.

So, girt with tempest and wing'd with thunder
And clad with lightning and shod with sleet,
And strong winds treading
the swift waves under
The flying rollers with frothy feet.
One gleam like a bloodshot
sword-blade swims on
The sky line, staining the green gulf crimson,
A death-stroke fiercely dealt by a dim sun
That strikes through his stormy winding sheet.

O, brave white horses! you gather and gallop,
The storm sprite loosens the gusty reins;
Now the stoutest ship were the frailest shallop
In your hollow backs, on your
high-arched manes.
I would ride as never a man has ridden
In your sleepy, swirling surges hidden;
To gulfs foreshadow'd through strifes forbidden,
Where no light wearies and no love wanes.

Adam Lindsay Gordon

孟德爾遜 A小調第三交響曲，Op.56「蘇格蘭」

FELIX MENDELSSOHN (1809-1847)

Symphony No.3 in A minor, Op.56 *Scottish*

稍快的行板—
稍激動的快板
不太快的急板
慢板
活潑的快板—
非常莊嚴的快板

Andante con moto – Allegro un poco agitato
Vivace non troppo
Adagio
Allegro vivacissimo – Allegro maestoso assai

孟德爾遜雖然生於漢堡，卻在柏林長大，父親是個富有的商業銀行家。這個家庭，名副其實是熱鬧的藝術、文學和音樂活動中心，有人形容這個家「極有文化氣息」，而孟德爾遜的父母也決心讓兒子盡量接受高雅文化和嚴肅藝術薰陶。家人又認為兒子應該放眼世界，培養更成熟的生命觀，所以主動送兒子到意大利遊歷。不管少年孟德爾遜從中學會了甚麼其他的東西，這些旅程也令他經常心癢癢想到處遊歷。他雖然享壽不高，卻花了不少時間周遊歐洲各國，而意大利一直是他最喜歡的地方之一。

一年前，孟德爾遜到過蘇格蘭遊覽。1829年7月31日，身在蘇格蘭的孟德爾遜曾拜訪過史葛特爵士，但這次會面乏善足陳—孟德爾遜在日記寫道：「不過是半小時的膚淺對話而已。」蘇格蘭沒有意大利的溫暖和歡欣，但有的是長年被凜冽的氣候侵蝕而成的景致，荒蕪、險要但令人讚嘆，更不消說倔強含蓄的民風，處處激發他的想像力。他給父親寫信道：「這裡一切看來也十分陰鬱粗曠。今天黃昏，我們到一所教堂去—那是瑪利·斯圖亞特被加冕為蘇格蘭女王的地方。教堂的屋頂沒有了，野草叢生，蔓藤滿佈。一切都破落不堪，盡是頹垣敗瓦，任由日曬雨淋。在這裡，我想我找到『蘇格蘭』交響曲的開端了。」不過，這首作品整整十二年後才面世，1842年3月3日在萊比錫首演，孟德爾遜親自指揮。

Born in Hamburg, Mendelssohn was brought up in the family home in Berlin, where his father was a wealthy merchant banker. That home, a veritable hive of artistic, literary and musical activity, has been described as possessing “an atmosphere of grim culture”, and certainly Mendelssohn’s parents were determined that he should be given maximum exposure to high culture and serious art. In particular, it was thought that exposure to the wide world would give him a more mature perspective on life, and they took the first opportunity to pack him off on a trip to Italy. Whatever else the young Mendelssohn learnt from his travels, it gave him an insatiable wanderlust and he spent a great deal of his short life travelling around Europe, Italy remaining one of his favourite destinations.

Mendelssohn had visited Scotland the previous year. On 31st July 1829, during his visit to Scotland, Mendelssohn called on Sir Walter Scott but went away decidedly unimpressed, writing in his diary that the visit comprised “half an hour’s superficial conversation”. He did not find there the warmth and joy he so enjoyed in Italy, but the awe-inspiring, barren, almost hostile scenery frequently buffeted by the most severe weather, not to mention the somewhat dour and reserved people fired his imagination. As he wrote to his father “Everything here looks so stern and robust. In the twilight today we went to the chapel where Mary Stuart was crowned Queen of Scotland. It has lost its roof, it is overgrown with grass and ivy. Everything is ruined, decayed and open to the sky. I believe that I have found there the beginning of my *Scottish* Symphony”. It took a further 12 years for Mendelssohn to complete the work and it was premièred on 3rd March 1842 in Leipzig with Mendelssohn conducting.

Although the symphony follows no written programme, and contains no genuine Scottish folk melodies, it does evoke many



孟德爾遜 A小調第三交響曲，Op.56「蘇格蘭」

FELIX MENDELSSOHN (1809-1847)

Symphony No.3 in A minor, Op.56 *Scottish*

雖然作曲家沒有先用文字寫下內容大綱，也沒有採用任何真正的蘇格蘭民歌旋律，但仍能重現他遊覽蘇格蘭時的種種感受。第一樂章仿如讚美詩似的開端（這一段在樂章最後幾小節再次響起），是他遊覽過蘇格蘭瑪利女王那所破落的教堂後，回到酒店房間就馬上寫下的。樂章處處也把蘇格蘭高地的暴風雨刻劃得活靈活現。

第二樂章的單簧管獨奏輕鬆活潑，像民歌似的，彷彿在刻劃作曲家眼中蘇格蘭高地人民矯健的運動員特質。他曾說當地人「蓄著長長的紅色鬍鬚，披著彩格披肩，頭戴無邊呢帽和羽毛，光著雙膝」。

第三樂章中段像首憂鬱的進行曲，附點節奏加上定音鼓，仿如步步進迫似的。這一段的靈感也許來自作曲家遊覽聖路德宮的所見所聞：「今天我們去了瑪利女王住過、也很喜歡的宮殿。那裡有個小房間，有道彎彎曲曲的樓梯通往一道門。敵人就是沿著這條路，抓著了利茲奧，再經過三個房間，有個黑暗的角落—利茲奧就在這裡被殺害。」

第四樂章一下子闖進軍樂似的領域，威武有力，最後的讚美詩坦率地流露出勝利之情。至於樂曲到底在描寫古時蘇格蘭軍傲然自保國家獨立，還是刻劃這個國家世世代代與大自然搏鬥、鍛鍊出花崗岩似的剛毅，作曲家沒有留下線索，免得這些非音樂因素（也就是具體的內容大綱）分散觀眾的注意力。

中譯：鄭曉彤

of the sensations Mendelssohn experienced during his visit to Scotland. The hymn-like opening of the **first movement** (which reappears in the movement's closing bars) was written down immediately on returning to his hotel room after visiting Mary Queen of Scots' ruined chapel. The bulk of the movement provides a wonderful depiction of a violent Highland storm.

The **second movement**, with its jaunty, folk-song like clarinet solo, possibly depicts the virile displays of rugged athleticism he saw amongst the Highlanders; whom he described as having "long red beards, tartan plaids, bonnets and feathers, naked knees".

The sombre march-like passage in the middle of the **third movement** with its menacing dotted rhythms reinforced by timpani, could have been inspired by Mendelssohn's visit to Holyrood House; "We went today to the palace where Queen Mary lived and loved. A little room is shown there with a winding staircase leading up to a door. Up this way they came and found Rizzio, pulled him out, and three rooms from there is a dark corner where they murdered him."

The **fourth movement** plunges immediately into music of almost militaristic might and strength, and closes with a hymn of undisguised triumph. Whether this depicts the glory of ancient Scottish forces proudly asserting their independence, or the granite-like strength of a country, forever battling against the elements, Mendelssohn gave no clue, preferring instead that his music be heard without the distraction of any extra-musical programme.

Dr Marc Rochester

編制

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、定音鼓及弦樂組。

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梵志登 Jaap van Zweden

音樂總監 Music Director

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



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 Olluver, *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.

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BAX *Tintagel*

RAUTAVAARA *Cantus Arcticus*

VAUGHAN WILLIAMS *Symphony No.7 Sinfonia Antartica**

*演出時設投射影像及旁述 Performance with images and narration

艾德敦 David Atherton 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

李樂詩博士 Dr Rebecca Lee 旁述 narrator

梵志登 Jaap van Zweden

音樂總監 Music Director

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BBC Music Magazine

絲托汀於法國梅斯市、英國倫敦及荷蘭阿姆斯特丹接受音樂訓練，師隨藍尼曼、范尼斯及珍納·比嘉等。她曾獲得多個獎項，其中包括：古典迴聲新人獎、波爾列堤-布依東尼基金獎、荷蘭音樂大獎，以及BBC新世代藝術家獎。

指揮大師海廷克，對絲托汀的歌唱事業影響深遠。她演出馬勒《呂克特歌集》後，海廷克即邀請她於BBC逍遙音樂節和琉森音樂節，與芝加哥交響樂團、波士頓交響樂團及倫敦交響樂團合作。其他與絲托汀合作過的著名指揮包括：阿巴度、費殊和杜達梅。

絲托汀演出過的歌劇有：與巴黎歌劇院演出《黑桃皇后》、與荷蘭歌劇院演出《波佩阿的加冕》、與比利時布魯塞爾皇家鑄幣局劇院及荷蘭歌劇院演出《凱撒大帝》，以及於科芬園皇家歌劇院擔演韓德爾作品《韃靼國王塔瑪蘭諾》的主角。

她同時熱愛演繹藝術歌曲。她和鋼琴家貝瑞諾及特歷克是長期合作伙伴，曾於世界各大音樂殿堂，如倫敦威格摩音樂廳、阿姆斯特丹皇家音樂廳、維也納金色大廳和巴黎香榭麗舍大劇院。她的錄音由Onyx Classics發行，其專輯《Tchaikovsky Romances》由特歷克伴奏，榮獲《BBC音樂》雜誌選為2010年度聲樂大碟。

Christianne Stotijn studied in Metz, London and Amsterdam, where her teachers included Udo Reinemann, Jard van Nes and Dame Janet Baker. Awards have included ECHO Rising Stars, Borletti-Buitoni Trust Award, Dutch Music Prize and BBC New Generation Artist 2007.

Bernard Haitink has had a profound influence over Christianne's career. After performances of Mahler's *Rückert-Lieder*, Haitink invited her to perform at the BBC Proms, the Lucerne Festival and with the Chicago Symphony Orchestra, Boston Symphony Orchestra and London Symphony Orchestra. Other conductors with whom Christianne has worked include Claudio Abbado, Iván Fischer and Gustavo Dudamel.

Christianne has performed in *Pique Dame* at the Paris Opera, *Poppea* at the Netherlands Opera, *Giulio Cesare* at the La Monnaie, Brussels and the Netherlands Opera, and the title role in *Tamerlano* at Royal Opera House, Covent Garden.

She is a passionate interpreter of art songs. She has a long-standing collaboration with pianists Joseph Breinl and Julius Drake and has performed in the world's leading concert venues including Wigmore Hall London, Concertgebouw Amsterdam, Vienna's Musikverein, Carnegie Hall New York and Théâtre des Champs-Élysées Paris. Her recordings are on the Onyx Classics label. Her album *Tchaikovsky Romances*, accompanied by Julius Drake, was the *BBC Music Magazine's* Vocal Recording of 2010.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

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Concertmaster



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Leung Kin-fung/
First Associate
Concertmaster



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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.



「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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更卓越的藝術成就。

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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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.

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關統安

Anna Kwan Ton-an

大提琴
cello



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為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

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Rare instruments donated

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Joseph Gagliano (1788) Violin, played by Mr Igor Yuzefovich, Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

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- A Flugelhorn

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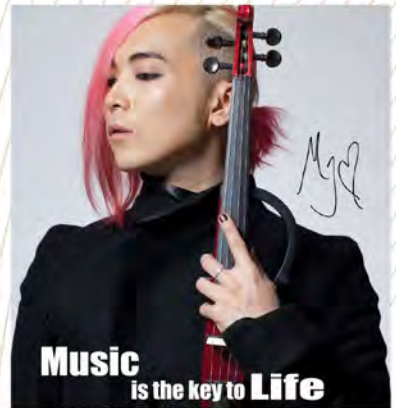
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