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梵志登的貝五

JAAP'S BEETHOVEN 5

18 & 19-10-2013

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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梵志登的貝五



JAAP'S BEETHOVEN 5

SCHUBERT¹

舒伯特¹：
《誰是蕭菲亞？》*An Silvia*, D891

R. STRAUSS²

李察·史特勞斯²：
《黃昏之夢》*Traum durch die Dämmerung*, op. 29 no. 1
《玫瑰花環》*Das Rosenband*, op. 36 no. 1
《親切的夢境》*Freundliche Vision*, op. 48 no. 1

SCHUBERT
(orch. Brahms)
R. STRAUSS

舒伯特〔布拉姆斯配器〕：
《老人之歌》*Greisengesang*, D778

李察·史特勞斯：
《秘密之約》*Heimliche Aufforderung*, op. 27 no. 3
《歇息，我的靈魂》*Ruhe, meine Seele*, op. 27 no. 1

SCHUBERT

舒伯特：
《餘暉》*Im Abendrot*, D799

R. STRAUSS

李察·史特勞斯：
《萬靈節》*Allerseelen*, op. 10 no. 8

SCHUBERT

舒伯特：
《淚雨》*Tränenregen*, D795, no. 10

R. STRAUSS

李察·史特勞斯：
《明晨》*Morgen*, op. 27 no. 4

中場休息 interval

BEETHOVEN

貝多芬：C小調第五交響曲，op. 67

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輝煌的快板
稍快的行板
快板
快板

¹P.9 舒伯特節目介紹
For programme notes of Schubert,
please turn to P.9

²P.11 李察·史特勞斯節目介紹
For programme notes of R. Strauss,
please turn to P.11

10月18日的音樂會由香港電台第四台（FM 97.6-98.9 Mhz兆赫）現場直播。10月18日的音樂會由香港電台第四台（FM 97.6-98.9 Mhz兆赫）現場直播，並將於2013年10月23日（星期三）下午2時重播。The concert on 18th October 2013 is broadcast live on RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and with a repeat on 23rd October 2013 (Wed) at 2 pm.

Symphony no. 5 in C minor, op. 67

Allegro con brio
Andante con moto
Allegro
Allegro

梵志登，指揮 Jaap van Zweden, conductor

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葛納，男中音 Matthias Goerne, baritone

P. 29



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performance



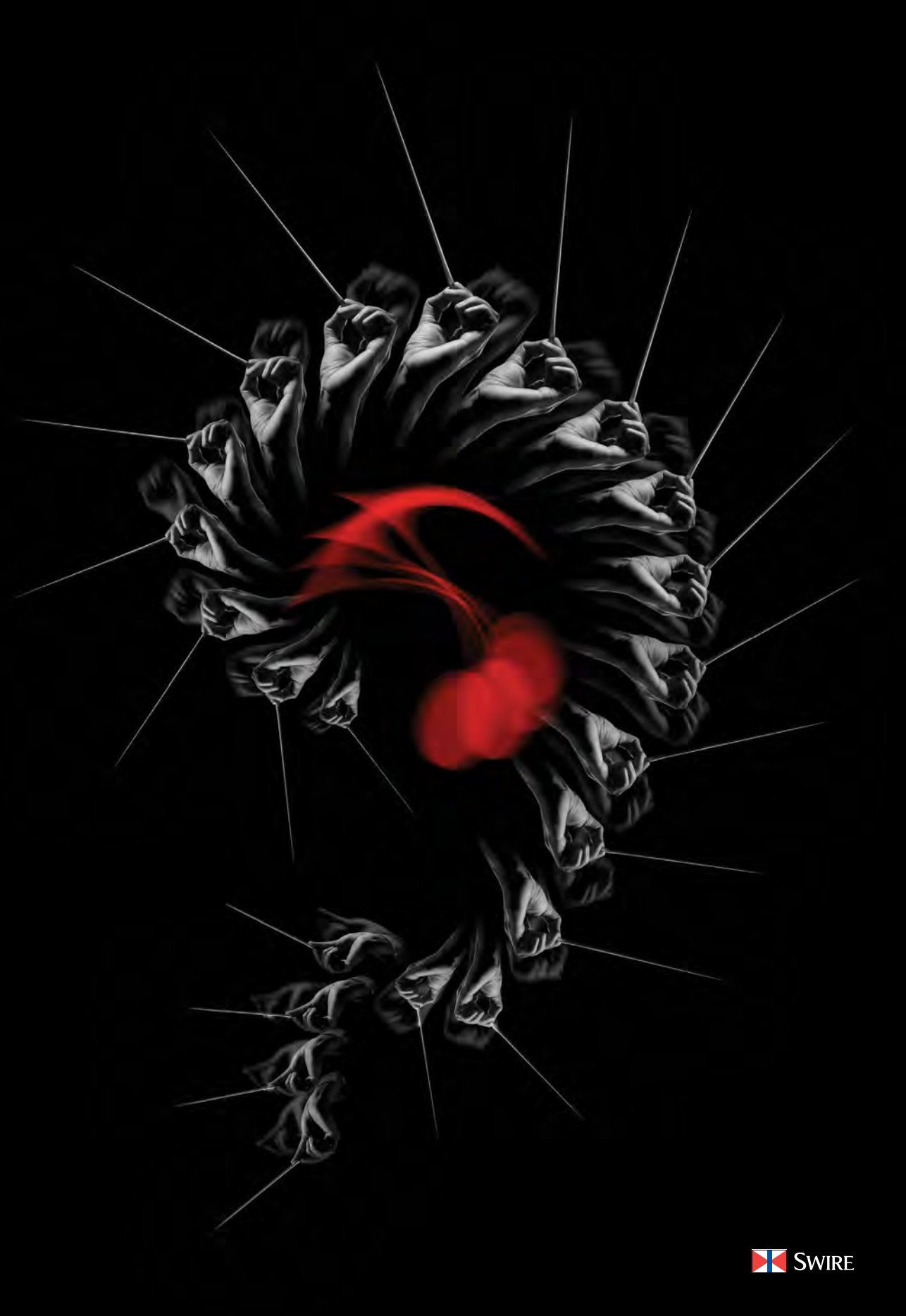
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才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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"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*

HK Phil

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- 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



林凡

志登

〔梵志：清淨之志，登：達到〕



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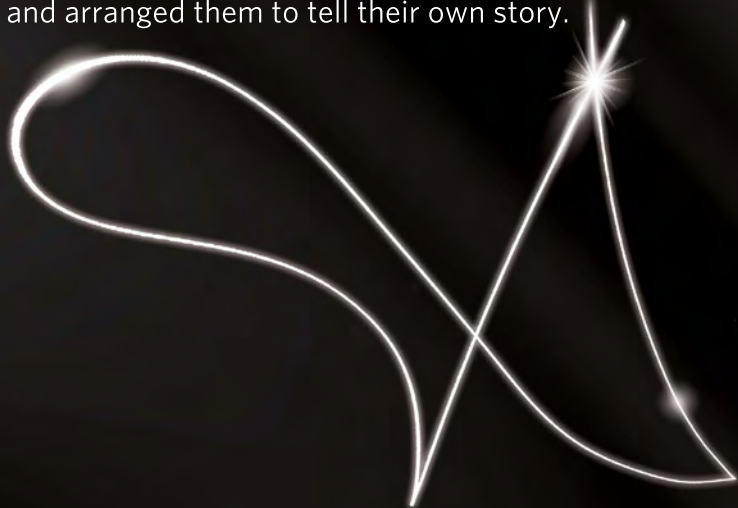
梵志登的貝五 JAAP'S BEETHOVEN 5

今晚的音樂會旨在探索浪漫時期的 兩種獨特人文發展。

貝多芬第五交響曲沒有敘事成份，卻在政治上帶來強烈的迴響。
這首令人振奮的樂曲史無前例地歌頌個體，
問世後即被視為革命性的宣言。
可是，十九世紀一方面發展出貝多芬這種充滿大氣魄的風格，
另一方面也演化出較親切的曲式—藝術歌曲。
藝術歌曲根據詩作譜寫，而詩句往往代表了詩人孤單的聲音，
流露出最強烈的情感，而藝術歌曲也保留了這一切。
今晚演出的藝術歌曲由著名男中音葛納精心挑選和編排，
讓樂曲來說故事。

Tonight we explore two unique human developments of the Romantic era.

Beethoven's Fifth Symphony tells no narrative,
but resonates on a profound political level.
Since its composition, it has been read as
a revolutionary statement -
a thrilling new celebration of the individual.
But coinciding with Beethoven's monumental style,
a much more intimate form evolved.
Lieder, or art song, cherished the words of the poet
as a lone voice, exploring the most poignant emotions.
Star baritone Matthias Goerne has selected tonight's songs,
and arranged them to tell their own story.





舒伯特

FRANZ SCHUBERT (1797-1828)

《誰是蕭菲亞？》，D891

《老人之歌》，D778

《餘暉》，D799

《淚雨》，D795, no. 10

An Silvia, D891

Greisengesang, D778

Im Abendrot, D799

Tränenregen, D795, no. 10

1811年3月30日，舒伯特根據 C. A. 許金的歌詞，寫出他第一首認真的歌曲，那時他才十四歲零兩個月。往後十七年，他陸續有六百多首獨唱曲面世，並成為音樂史上最優秀的歌曲作曲家。譜寫歌曲，原本不過是先選取歌詞，然後譜上簡單淺白的音樂而已，但在舒伯特手上卻變成名副其實的藝術形式（一般以德語詞 *lieder*〔意為「歌曲」〕稱之，中文稱為「藝術歌曲」），所配伴奏不但反映出歌詞的特性，更以簡短的鋼琴前奏營造氣氛；在較晚期的作品如《誰是蕭菲亞？》等，舒伯特沒有把鋼琴僅僅當成支持人聲的聲部，而是把鋼琴當作人聲的夥伴。此外，舒伯特的旋律也遠較前人貼近歌詞的形態和神髓；他經常（雖然也有例外）選取當時最優秀的作家和作品為歌詞，令好些詩人和作家的作品能名垂千古，否則這些作品在非德語地區只會一直沒沒無聞。然而當時也不是所有人都欣賞舒伯特的才華：舒伯特根據歌德詩作譜寫了好些藝術歌曲，1816年4月把其中幾首交給歌德本人，希望獲得歌德認

On 30th March 1811, when he was just 14 years and 2 months old, Schubert composed his first serious song to a text by C. A. Schücking. Over the course of the next 17 years he was to compose over 600 more solo songs and become the greatest songwriter in the history of music. He transformed what had been little more than simple, straightforward settings of texts into a veritable art-form (usually referred to by the German word for songs, *lieder*), adding an accompaniment which not only reflected the character of the words, but set the scene with a brief piano prelude and, particularly in later songs such as *An Silvia*, making the piano more an equal partner than a mere support to the voice. Schubert's melodies, too, were far more moulded to the shape and spirit of the texts, while for his texts Schubert often (but by no means always) turned to some of the greatest writers and finest literature of the age, immortalising in music the work of poets and authors whose writings might otherwise never be heard outside the German-speaking world. Not that they all appreciated Schubert's genius at the time: in April 1816 Goethe returned unopened and with no note of acknowledgement or comment a package containing several settings of his texts which Schubert had made and sent to him for his approval.

舒伯特

FRANZ SCHUBERT (1797-1828)

可；但歌德卻把包裹原封不動交還舒伯特，連一則答謝便條或評語也欠奉。

《誰是蕭菲亞？》歌詞出自莎士比亞劇作《維羅那二紳士》，舒伯特採用的是愛德華·鮑恩菲爾德的德譯本。這首美妙的樂曲寫於1826年7月，比莎翁原文要遲約兩個世紀後創作。1828年12月完成樂曲初版，之後一直是舒伯特最受歡迎的藝術歌曲之一。

詩人呂克特（1788-1866）的作品曾被多位作曲家譜成歌曲，包括布拉姆斯、舒曼、馬勒、史特勞斯、邁耶貝爾、亨德默特、雷格、胡爾夫、巴托和貝爾格。雖然呂克特的詩作如此受歡迎，但舒伯特卻只選用了其中六首譜曲，也許頗令人詫異；但其中好些也屬於舒伯特最優秀的藝術歌曲。《老人之歌》1823年寫成，約三年後出版。

《餘暉》將日落的景致描繪得活靈活現。鋼琴家格拉罕·約翰遜形容「舒伯特的高明之處盡在此曲」。樂曲寫於1724年底或1725年初，歌詞出自卡爾·拉佩手筆。

1823年夏，舒伯特為穆勒約二十首詩譜曲，以聯篇歌曲講述《美麗的磨坊少女》的故事，將磨坊主人向少女求愛、兩人相戀和最終分手的悲與喜娓娓道來。今晚演出的《淚雨》是全套作品的第十首。

中譯：鄭曉彤

An Silvia? ("Who is Sylvia?") sets words by William Shakespeare, whose *Two Gentlemen of Verona* predates Schubert's setting by some 200 years. Taken from a translation by Eduard von Bauernfeld, Schubert's magical setting, made in July 1826, has been one of his most popular songs since it first appeared in print in December 1828.

Among the composers who set words by Friedrich Rückert (1788-1866) were Brahms, Schumann, Mahler, Strauss, Meyerbeer, Hindemith, Reger, Wolf, Bartók and Alban Berg. Perhaps surprisingly, given the obvious popularity of his poems amongst composers, Schubert only set six of Rückert's texts, but these included some of his finest *lieder*. Dating from 1823 *Greisengesang* ("Song of Old Age") was published some three years later.

The pianist Graham Johnson has described *Im Abendrot* ("At Dusk"), a wonderful evocation of sunset, as "the very essence of Schubertian greatness". It dates from late 1724 or early 1725 and sets a text by Karl LAppé.

During the summer months of 1823, Schubert set some 20 poems by Wilhelm Müller depicting the legend of *Die Schöne Müllerin* ("The Fair Maid of the Mill") as a song-cycle which moves from joy to despair as the miller seeks, receives and then loses the love of the maid. We hear the central song from that cycle today, *Tränenregen* ("Rain of Tears").

DR MARC ROCHESTER



李察·史特勞斯

RICHARD STRAUSS (1864-1949)

《黃昏之夢》，op. 29 no. 1	<i>Traum durch die Dämmerung</i> , op. 29 no. 1
《玫瑰花環》，op. 36 no. 1	<i>Das Rosenband</i> , op. 36 no. 1
《親切的夢境》，op. 48 no. 1	<i>Freundliche Vision</i> , op. 48 no. 1
《秘密之約》，op. 27 no. 3	<i>Heimliche Aufforderung</i> , op. 27 no. 3
《歇息，我的靈魂》，op. 27 no. 1	<i>Ruhe, meine Seele</i> , op. 27 no. 1
《萬靈節》，op. 10 no. 8	<i>Allerseelen</i> , op. 10 no. 8
《明晨》，op. 27 no. 4	<i>Morgen</i> , op. 27 no. 4

李察·史特勞斯1894年9月10日與寶鈴·迪·安娜結婚。兩人相戀期間已經時常吵鬧。寶鈴是位女高音，出身高貴，個性硬朗兼喜怒無常，而史特勞斯則出身下層中產家庭，性格溫柔敦厚。史特勞斯第一齣歌劇《貢特拉姆》由寶鈴擔任女主角，但她綵排時卻在台上發脾氣，還怒氣沖沖地一走了之；史特勞斯就追著寶鈴到化妝間去。化妝間隨即傳來陣陣尖叫聲和扭打聲，之後卻一片死寂。樂團成員擔心這位溫文爾雅的指揮會被悍婦寶鈴殺掉，團長和大批團員於是衝入化妝間，見到史特勞斯平安無事，就向寶鈴發出最後通牒，表明他們不會跟寶鈴在同一劇院演出。史特勞斯答道：「很抱歉各位認為有這個必要。我必須告訴大家，安娜小姐剛答應嫁給我。」雖然日後也發生過無數次類似的事情，但兩人的婚姻卻始終固若金湯，直至史特勞斯與世長辭—那是他們結婚五十五周年紀念之前的兩天。

兩人結婚不久，寶鈴就展示了她對待丈夫的鐵腕手段〔還可

Richard Strauss married Pauline de Ahna on 10th September 1894 after a decidedly stormy courtship. Pauline was an indomitable woman with a fiery temper of high class origins whilst Strauss was a mild, amiable man from the lower middle class. When Pauline, who was the leading soprano in Strauss's first opera *Guntram*, stormed off stage during a rehearsal, Strauss followed her to her dressing room from which sounds of screaming and scuffling emerged to be followed by a dreadful silence. Frightened that their gentle conductor had been killed by this virago the orchestra's concertmaster and other hefty musicians rushed to the room and, finding them both safe and well, delivered the ultimatum that they would not perform in the same theatre with her. "I'm sorry you should think that necessary," was Strauss's reply. "I must inform you that Fräulein de Ahna has just accepted my proposal of marriage." And despite countless other similar incidents their marriage stood firm right up to the composer's death, just two days before they would have celebrated their 55th wedding anniversary.

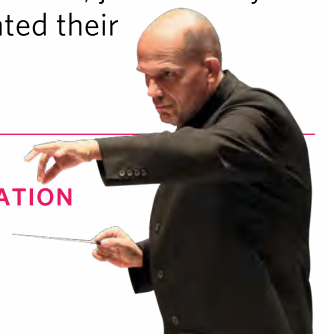
港樂推薦音樂會

HK PHIL'S CONCERT RECOMMENDATION

梵志登的莫扎特和馬勒

Jaap's Mozart & Mahler

18 & 19-12-2013 • Wed & Thu 8pm



李察·史特勞斯

RICHARD STRAUSS (1864-1949)

能包括她的醋勁)：史特勞斯坐下來為另一女高音尤金·古娜寫作歌曲，寶鈴卻硬要丈夫帶她去郊外散步。史特勞斯說他必須把曲子寫完，寶鈴就給他二十分鐘，不多不少——而《黃昏之夢》也真的只消二十分鐘就完成。《黃昏之夢》的歌詞由史特勞斯的友人貝爾鮑恩撰寫。

史特勞斯也難免選用一些舒伯特用過的詩作，而其中一首——《玫瑰花環》——則兩個版本（舒伯特和史特勞斯）都同樣受歡迎。《玫瑰花環》歌詞出自克羅普斯托克手筆，舒伯特版本寫於1815年，史特勞斯版本寫於1897年。

1900年，史特勞斯為女高音和鋼琴寫作了一套五首歌曲，其中第一首的歌詞由貝爾鮑恩撰寫。1918年，史特勞斯將其中三首改編成女高音與樂團版本，包括第一首《親切的夢境》。

史特勞斯根據多位作者的詩作，寫了四首歌曲送給寶鈴作為結婚禮物。四首歌曲的內容都圍繞愛情與婚姻的喜悅，今晚樂團演奏的是第三首《秘密之約》（歌詞由麥基撰寫）和第一首《歇息，我的靈魂》（歌詞由肯凱爾撰寫）。

史特勞斯第一批歌曲1885年出版，共有八首，歌詞出自基爾姆手筆，當時史特勞斯才二十一歲。其中的《萬靈節》馬上

Early in their marriage, Pauline demonstrated her iron-fisted rule over her husband (and, possibly, her jealous streak) when, just as he sat down to write a song for another soprano – Eugen Gura – she insisted he take her for a walk in the country. When he pleaded the need to finish the song, she gave him precisely 20 minutes; which is all he needed to complete the song, *Traum durch die Dämmerung* (“Dreaming through the Twilight”) a setting of words by his friend Otto Julius Bierbaum.

Inevitably several texts set by Strauss had also been set by Schubert, and one which has become popular in both settings is *Das Rosenband* (“The Red Ribbon”), a text by Friedrich Klopstock which was set by Schubert in 1815 and again by Strauss in 1897.

Otto Bierbaum also provided the text for the first of a series of five songs published in 1900 in a version for soprano and piano. In 1918 Strauss orchestrated three of them including the first, *Freundliche Vision* (“Friendly Vision”).

As a wedding present Strauss presented Pauline with a set of four songs to texts by various authors all connected, in one way or another, with the joys of love and marriage. Today we hear the third and the first, respectively, of these songs; *Heimliche Aufforderung* (“Secret Invitation”) is a setting of words by the Scot John Henry Mackay, while the words of *Ruhe, meine Seele* (“Rest my Soul”) comes from a poem by Karl Henckell.

Strauss’s first published songs appeared as a set of eight in 1885, when the composer was just 21. The texts were by Hermann von Gilm and the last of the set, *Allerseelen* (“All Souls’ Day”) became instantly popular



大受歡迎，而且歷久不衰。基督教萬靈節定在11月2日，因此歌詞裡常提及的五月，正是全年距離萬靈節最遠的日子。

今晚最後一首史特勞斯歌曲同樣是他送給寶鈴的結婚禮物。《明晨》的歌詞同樣出自蘇格蘭作家麥基手筆。

中譯：鄭曉彤

and has remained so ever since. The Christian feast of All Souls falls on 2nd November – hence the frequent allusions in the song to the month of May which is the furthest point of the year from All Souls' Day.

For the last of our Strauss songs, we return to the set which was composed as a wedding gift for Pauline. *Morgen* ("Morning") again sets words by the Scottish writer John Henry MacKay.

DR MARC ROCHESTER

《誰是蕭菲亞？》，D891

誰是蕭菲亞？說呀，
整個草原都這樣崇拜她？
美麗又明媚的她，
是上天眷顧的證據，
她受所有人愛戴。

她是否美麗而善良呢？
美麗應當也包含善良，
愛意焦急地來到她眼前，
來救治愛的盲目，
並安詳地留戀。

那就讓我們對蕭菲亞高歌吧，
歌頌蕭菲亞的榮耀；
每一種魅力她都擁有，
這個世界可以給予的
〔魅力她都擁有〕。
讓我們把花環及音樂都送給她。

An Silvia, D891

Was ist Silvia, saget an,
Daß sie die weite Flur preist?
Schön und zart sch ich sie nahn,
Auf Himmelsgunst und Spur weist,
Daß ihr alles untertan.

Ist sie schön und gut dazu?
Reiz labt wie milde Kindheit;
Ihrem Aug' eilt Amor zu,
Dort heilt er seine Blindheit
Und verweilt in süßer Ruh.

Darum Silvia, tön', o Sang,
Der holden Silvia Ehren;
Jeden Reiz besiegt sie lang,
Den Erde kann gewähren:
Kränze ihr und Saitenklang!

Who is Silvia? Tell me,
That all the meadows worship her?
Bright and fair is she,
It is a sign of Heaven's grace,
That she is admired by all.

Is she as kind as she is fair?
For beauty lives with kindness;
Love hastens to her eyes,
To cure Love's blindness,
And lingers there in peace.

Then to Silvia let us sing,
Let us sing to Silvia's glory;
She possesses every charm
That this earth can grant:
Let us bring garlands and music to her.

《黃昏之夢》，op. 29 no. 1

廣闊的草原，在灰沉的暮色下
太陽褪了顏色，星星出現。
現在，我回到最美的女人身邊，
穿越草原，在灰沉的暮色下，
在茉莉樹叢深處。

穿過灰沉的暮色，走進愛情的懷抱；
我走得不快，我也不急。
牽著我的是一條柔軟的絲線，
穿過灰沉的暮色，走進愛情的懷抱，
就在藍色的柔和光采之間。

Traum durch die Dämmerung, op. 29 no. 1

Weite Wiesen im Dämmergrau;
die Sonne verglomm, die Sterne ziehn,
nun geh' ich hin zu der schönsten Frau,
weit über Wiesen im Dämmergrau,
tief in den Busch von Jasmin.

Durch Dämmergrau in der Liebe Land;
ich gehe nicht schnell, ich eile nicht;
mich zieht ein weiches samtenes Band
durch Dämmergrau in der Liebe Land,
in ein blaus, mildes Licht.

Broad meadows in the grey twilight;
the sun has faded and the stars appeared.
Now I go to the loveliest of women,
across the meadow in the grey twilight,
deep in the jasmine bushes.

Through the grey twilight to love's arms;
I do not walk quickly, I do not hurry.
I am drawn by a thin silken thread
through the grey twilight to love's arms,
into a blue, soft light.

《玫瑰花環》，op. 29 no. 1

在春天的綠蔭下我找到她，
我用紅絲帶把她綁起來：
她沒有知覺，她繼續沉睡。

我看著她；我的生命凝注了
就在凝望她生命之時；
我感到難過又迷惑。

但我無語地向她呢喃
紅絲帶抖動。
然後她從沉睡中醒來。

她看著我；她的生命凝注了
就在凝望我生命之時。
而這一切都變成了天堂。

《親切的夢境》，op. 48 no. 1

我不是在睡覺的時候夢到它；
我真的看到它，就在白日之下：
滿田的雛菊，
一間白屋，在綠色的樹叢深處，
樹葉的表面閃現神祇的影像。
在這間微涼的白屋裡面，
我和愛我的人共行。
這些白色的屋，充滿美態，
等著我們到臨，
知道我們將會到臨。

《老人之歌》，D778

冰霜掩蓋了我家的屋頂：
但我在廳裡仍感到溫熱。
嚴冬在我的頭上蓋上白雪；
但那血、紅色的血、
流過我的心房。

我雙頰上的玫瑰紅已經消散，
全都一一消散，
它們都去了那裡呢？
在我心深處：在那裡它們任意盛放，
就和從前一樣。

世上所有歡愉之泉都乾涸了嗎？
我胸膛裡還是流著一條安靜的小溪。
所有的夜鶯都只能嚙聲不語嗎？
可是與我同在寂靜之中的，
有一位還醒著。

Das Rosenband, op. 36 no. 1

Im Frühlingschatten fand ich sie,
Da band ich sie mit Rosenbänder:
Sie fühlt es nicht und schlummerte.

Ich sah sie an; mein Leben hing
Mit diesem Blick an ihren Leben;
Ich fühlr'es wohl und wußt'es nicht.

Doch üspelt ich ihr sprachlos su
Und rauschte mit den Rosenbänden.
Da wachte sie vom Schlummer auf.

Sie sah mich an; ihr Leben hing
Mit diesem Blick an meinem Leben.
Und um uns ward's Elysium.

Freundliche Vision, op. 48 no. 1

Nicht im Schlafe hab' ich das geträumt,
Hell am Tage sah ich's schön vor mir:
Eine Wiese voller Margeritten;
Tief ein weißes Haus in grünen Büschen;
Götterbilder leuchten aus dem Laube.
Und ich geh' mit Einer, die mich lieb hat,
Ruhigen Gemütes in die Kühle
Dieses weißen Hauses, in den Frieden,
Der voll Schönheit wartet, daß wir
kommen.

Greisengesang, D778

Der Frost hat mir bereifet des Hauses
Dach;
Doch warm ist mir's geblieben im
Wohngemach.
Der Winter hat die Scheitel mir weiß
gedeckt;
Doch fließt das Blut, das rote, durchs
Herzgemach.

Der Jugendflor der Wangen, die Rosen
sind
Gegangen, all gegangen einander nach -
Wo sind sie hingegangen? ins Herz hinab:
Da blühn sie nach Verlangen, wie vor so
nach.

Sind alle Freudenströme der Welt versiegt?
Noch fließt mir durch den Busen ein stiller
Bach.
Sind alle Nachtigallen der Flur verstummt?
Noch ist bei mir im Stillen hier eine wach.

In the Springtime shade I found her,
And tied her with red ribbons:
She felt nothing and slumbered on.

I looked at her; my life hung
With that gaze on her life;
I felt sick and was uncomprehending.

But I murmured wordlessly to her
And the red ribbons stirred.
Then she woke from her slumbers.

She looked at me; her life hung
With that gaze on my life.
And all was transformed to Paradise.

I did not dream this while asleep;
I saw it true before me in the light of day:
A field full of daisies,
a white house deep in green bushes,
images of gods gleaming from the leaves.
And in the cool of this white house,
I walk with one who loves me.
These white houses, full of beauty,
Awaits our arrival, knowing we are coming.

Frost has covered my house's roof;
but I have stayed warm in the living room.
Winter has covered my head in white;
yet blood flows - red blood - through my
heart.

The rosy blooms in my cheeks have gone.
Where have they gone?
In my heart: there they bloom as they
desire,
just as they did before.

Have all the streams of joy in the world
dried up?
Yet a quiet brook still flows through my
breast.
Have all the nightingales been silenced?
Yet here with me in the silence, one is
awake.



它唱道：
「屋裡的主人！
把大閘鎖上吧！
別讓寒冷的世界進入你的房間裡，
把現實冷酷的氣息擋在外面，
只讓夢幻的芳香入內！」

《秘密之約》，op. 27 no. 3

起來，把閃爍的酒杯送到唇邊，
在歡樂的筵席上隨心暢飲。
若你舉杯時，
對我神秘地眨眨眼，
那我就會微笑著靜靜把酒喝掉，
和你……

靜默地看看狂歡的賓客，
不要認為他們不好。
不，拿起閃耀著的、
倒滿酒的杯子，
讓他們在喧鬧的餐宴上高高興興吧！

不過，當筵席結束，
當你解渴後，
就讓狂歡的賓客留下來繼續吵鬧，
請漫步走進花園裡，
走到玫瑰叢中，
我會在那裡等著你，
一如以往。

在那裡我將沉醉在你的胸懷之中，
暢飲你的親吻，
就跟往常一樣。
我還要將玫瑰的美艷纏在你的頭髮上。
啊，來吧，
你這個奇妙的、
令人迷醉的夜！

Sie singet:
"Herr des Hauses! verschleuß dein Tor,
Daß nicht die Welt, die kalte, dring ins
Gemach.
Schleuß aus den rauhen Odem der
Wirklichkeit,
Und nur dem Duft der Träume gib Dach
und Fach!"

Heimliche Aufforderung,
op. 27 no. 3

Auf, hebe die funkelnde Schale
empor zum Mund,
Und trinke beim Freudenmahle dein
Herz gesund.
Und wenn du sie hebst, so winke
mir heimlich zu,
Dann lächle ich und dann trinke ich
still wie du...

Und still gleich mir betrachte um
uns das Heer
Der trunknen zecher verachte sie
nicht zu sehr.
Nein, hebe die blinkende Schale,
gefüllt mit Wein,
Und laß beim lärmenden Mahle sie
glücklich sein.

Doch hast du das Mahl genossen,
den Durst gestillt,
Dann verlaße der lauten Genoßen
festfreudiges Bild,
Und wandle hinaus in den Garten
zum Rosenstrauch,
Dort will ich dich dann erwarten
nach altem Brauch,

Und will an die Brust dir sinken, eh
du's gehofft,
Und deine Küsse trinken, wie
ehmals oft,
Und flechten in deine Haare der
Rose Pracht.
O komm, du wunderbare, ersehnte
Nacht!

It sings:
"Lord of the house!
Lock your gate!
Let not the cold world enter your
chamber.
Shut out the raw breath of reality,
And admit only the fragrance of dreams!"

Up, raise the sparkling cup to your lips,
And drink your heart's fill at the joyous
feast.
And when you raise it, so wink secretly
at me,
Then I'll smile and drink quietly, as
you...

And quietly, look around at the
revellers.
Do not think ill of them.
No, lift the twinkling cup, filled with
wine,
And let them be happy at the noisy
meal.

But when the feast is over, your thirst
quenched,
Then leave the loud gathering to their
revels,
And wander out into the garden, to the
rosebush,
Where I shall await you, as often of
old.

And there I shall sink upon your breast,
And drink your kisses, as so often
before,
And twine the rose's splendour into
your hair.
Oh, come, you wondrous, enchanted
night!

《歇息，我的靈魂》，op. 27 no. 1 *Ruhe, Meine Seele, op. 27 no. 1*

連輕吹的微風也沒有，
木林輕輕地沉睡著；
穿過樹葉黑暗的掩蓋
偷取明媚的陽光。

歇息，歇息吧，我的靈魂，
你的風暴已經狂野地捲起，
震怒著、顫抖著，
就像奔騰的浪潮。

這些時刻極為震撼，
為心靈與思想帶來折磨；
歇息，歇息吧，我的靈魂，
就忘掉是什麼威脅著你！

Nicht ein Lüftchen regt sich leise,
sanft entschlummert ruht der Hain;
durch der Blätter dunkle Hülle
stiehlt sich lichter Sonnenschein.

Ruhe, ruhe, meine Seele,
deine Stürme gingen wild,
hast getobt und hast gezittert,
wie die Brandung, wenn sie schwillt.

Diese Zeiten sind gewaltig,
bringen Herz und Hirn in Not –
ruhe, ruhe, meine Seele,
und vergiß, was dich bedroht!

Not a breeze is stirring lightly,
the wood lies slumbering gently;
through the dark cover of leaves
steals bright sunshine.

Rest, rest, my soul,
your storms have gone wild,
have raged and trembled
like the surf when it breaks.

These times are powerful,
bringing torment to heart and mind;
rest, rest, my soul,
and forget what is threatening you!

《餘暉》，D799

噢你的世界何等美麗，
父親，當它閃耀著金色的光芒！
當你的目光往下移落，
並為它漆上閃爍的溫暖，
當在雲端閃亮的紅光
沉入我寧靜的窗口！

我豈可投訴、我豈可顫抖？
你我之間怎可有猜疑？
不，我會把它藏在懷裡，
你明亮的天堂長在此處。
而這心，在它粉碎之前，
將暢飲這餘輝與光芒。

Im Abendrot, D799

O wie schön ist deine Welt,
Vater, wenn sie golden strahlet!
Wenn dein Glanz herniederfällt
Und den Staub mit Schimmer malet,
Wenn das Rot, das in der Wolke blinkt,
In mein stilles Fenster sinkt!

Könnst ich klagen, könntst ich zagen?
Irre sein an dir und mir?
Nein, ich will im Busen tragen
Deinen Himmel schon allhier.
Und dies Herz, eh' es zusammenbricht,
Trinkt noch Glut und schlürft noch Licht.

O how beautiful is your world,
Father, when it shines with golden beams!
When your gaze descends
And paints it in shimmering warmth,
When the red, which flashes in the clouds,
Sinks into my quiet window!

How can I complain or feel afraid?
How can there be mistrust between us?
No, I will carry in my breast
Your bright Heaven always.
And this heart, before it breaks,
Will drink in the glow and the light.

《萬靈節》，op. 10 no. 8

在桌上放一把芳香的木犀草，
最後的紅紫苑也拿過來，
然後讓我們再次談論愛，
就像那個五月天一樣。

把你的手給我，
讓我偷偷的握著它。
假如有人看到，也沒有關係。
就給我一個甜美的眼神，
就像那個五月天一樣。

芳香的鮮花今天開在每一個墳前，
萬靈節就只每年一度，
來到我心裡，
讓我再擁有你，
就像那個五月天一樣。

Allerseelen, op. 10 no. 8

Stell' auf den Tisch die duftenden
Reseden,
Die letzten roten Asten trag' herbei,
Und lass uns wieder von der Liebe
reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie Heimlich
drücke,
Und wenn man's sieht, mir ist es
einerlei;
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut' auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, dass ich dich
wieder habe,
Wie einst im Mai.

Place on the table the fragrant
mignonettes,
Bring here the last red asters,
And let us speak again of love,
As once in May.

Give me your hand that I may secretly
hold it,
And if it is noticed, it will not matter;
Give me but one of your sweet glances,
As once in May.

Today each grave is flowering and
fragrant,
Once a year is All Souls' Day,
Come to my heart that I may have you
now again,
As once in May.



《淚雨》，D795, no. 10

我們安寧地坐在一起
在赤楊樹微涼的庇蔭下，
我們一起這樣安靜地注視著
下面呢喃的小河。

月亮已經出來了，
星星就在她後面。
而我們一起這樣安靜地注視著
望進那銀色的鏡子裡頭。

我要看的不是月亮，
要看的不是星星的照耀；
我要看的只是她的身影，
要看的就只是她的眼睛。

而我看到她的倒影
在那幸福的小河面上點頭、凝視，
河畔的花兒，藍色的那些，
它們也點頭凝視作答。

而河裡面沉著的
就是整個天地；
而它似乎也要把我拖進
河流的深處。

而在雲中和星際，
那條小河在呢喃
而它在唱著、在呼喚：
朋友、朋友，跟我來吧！

就這樣，我的眼睛充滿了淚水，
讓鏡子起了漣漪：
她說：「雨來了。
再會，我回家了。」

《明晨》，op. 27 no. 4

明晨太陽將再次照耀
在我的路途上再把我們聯合為一，
在喜樂之中，
光明與溫暖沐浴著大地……

在岸邊，藍色的浪拍打著，
我們輕柔地、
慢慢地降落。
無聲地凝視對方的眼睛，
讓歡樂的沉默完全包圍我倆。

Tränenregen, D795, no. 10

Wir saßen so traulich beisammen
Im kühlen Erlendach,
Wir schauten so traulich zusammen
Hinab in den rieselnden Bach.

Der Mond war auch gekommen,
Die Sternlein hinterdrein,
Und schauten so traulich zusammen
In den silbernen Spiegel hinein.

Ich sah nach keinem Monde,
Nach keinem Sternenschein,
Ich schaute nach ihrem Bilde,
Nach ihren Augen allein.

Und sahe sie nicken und blicken
Herauf aus dem seligen Bach,
Die Blümlein am Ufer, die blauen,
Sie nickten und blickten ihr nach.

Und in den Bach versunken
Der ganze Himmel schien
Und wollte mich mit hinunter
In seine Tiefe ziehn.

Und über den Wolken und Sternen,
Da rieselte munter der Bach
Und rief mit Singen und Klingen:
Geselle, Geselle, mir nach!

Da gingen die Augen mir über,
Da ward es im Spiegel so kraus;
Sie sprach: Es kommt ein Regen,
Ade, ich geh' nach Haus.

Morgen, op. 27 no. 4

Und Morgen wird die Sonne wieder
scheinen
Und ruf dem Wege, den ich gehen werde,
Wird uns, die Glücklichen, sie wieder einen
Inmitten dieser sonnenatmenden Erde...

Und zu dem Strand, dem weiten,
werden wir still und langsam
niedersteigen,
stumm werden wir uns in die Augen
schauen,
und auf uns sinkt des Glückes stummes
Schweigen.

We sat so comfortably together
Under the cool roof of alders,
We gazed so quietly together
Down into the murmuring brook.

The moon was already out,
The stars behind her,
And we gazed so quietly together
Into that silver mirror.

I sought to see no moon,
Nor the star's shine;
I looked only at her image,
At her eyes alone.

And I saw her reflection nod and gaze
Up from the blissful brook,
The flowers on the bank, the blue ones,
They nodded and gazed right back.

And into the brook seemed sunken
The entire heavens;
And seemed to want to pull me under
Into its depths as well.

And over the clouds and stars,
There murmured the brook
And called with singing and ringing:
Fellow, follow me!

Then my eyes filled with tears,
And made the mirror ripple:
She spoke: "The rain comes,
Farewell, I am going home."

Tomorrow morning the sun will shine
again
And on my path, unite us once more,
In happiness and joy,
Bathing the earth in light and warmth...

And on the shore, the blue waves lapping
We'll reach by descending soft and slow,
And mutely gaze in each other's eyes,
As the silence of joy enfolds us.



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貝多芬 C小調第五交響曲，op. 67

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony no. 5 in C minor, op. 67

輝煌的快板

稍快的行板

快板

快板

Allegro con brio

Andante con moto

Allegro

Allegro

1812年，浪漫派詩人暨作曲家霍夫曼發表了一篇洋洋灑灑的文章討論貝多芬第五交響曲：「這首宏大的作品，不斷把聽者帶到持續攀升的高潮，進入可怕的無限之境！一股破壞性的詭異力量帶來不祥預感，壓迫著人類的心靈；尖厲的聲音，彷彿心靈在喘氣。可是不久，充滿光輝的慈祥身影出現，照亮了可怕的深夜。」

貝多芬第五交響曲開端四音音型肯定是古今最著名的旋律動機，其惹來多年激辯。貝多芬的男僕說，貝多芬堅稱這個音型代表「命運在叩門」（然而此人並不可靠—指揮家畢羅說他是「麥桿頭」）；但根據車爾尼（貝多芬的學生）憶述，貝多芬說那是維也納樹林裡一隻鳥（明確點說是黃鸝）的叫聲。較普通的說法是貝多芬襲用了海頓作品（第八十八交響曲）的音型。無論這個音型的出處或象徵意義為何，作為樂曲的開端也實在令人精神為之一振。大概這樣的開端，無論如何也會令觀眾立刻洗耳恭聽吧。但樂曲1808年12月22日在維也納首演時，情況卻並非

IN 1812, THE ROMANTIC POET AND COMPOSER E. T. A. HOFFMANN PUBLISHED A LAVISH ESSAY ON THE WORK: "HOW THIS MAGNIFICENT COMPOSITION CARRIES THE LISTENER ON AND ON IN A CONTINUALLY ASCENDING CLIMAX INTO THE GHOSTLY WORLD OF INFINITY! THE HUMAN HEART, SQUEEZED BY PRESENTIMENTS OF MONSTROUS, DESTRUCTIVE POWERS, SEEMS TO GRASP FOR BREATH IN THE MOST PIERCING TONES. BUT SOON A KINDLY FIGURE APPROACHES FULL OF RADIANCE AND ILLUMINATES THE DEPTHS OF THIS TERRIFYING NIGHT."

The origins of the four-note figure with which Beethoven's Fifth Symphony opens - surely the most famous musical motif of all time - have been the subject of much heated debate. According to Beethoven's man-servant (not the most reliable of witnesses - Hans von Bülow referred to him as a "strawhead") the composer maintained that they represented "Fate knocking at the door", while Carl Czerny, one of Beethoven's pupils, recalled how the composer had claimed that they were suggested to him by a bird (specifically a yellow-hammer) singing from the trees in the Vienna woods. A more prosaic suggestion is that Beethoven "borrowed" the idea from Haydn, who had used the same motif in his Symphony No.88. Whatever its origins or symbolism that four-note figure creates the most arresting opening of any musical work and one guaranteed, it might be thought, to have any audience instantly



如此。十九世紀的貝多芬傳記作者寫道，「觀眾反應未如理想，貝多芬可能也早料到。因為公眾還沒有能力理解如此出色的音樂。」

也許觀眾只是太累罷了（可是樂團卻肯定累透）：在同一場合首演的除了貝多芬第五交響曲外，還有他的第六交響曲（「田園」）、第四鋼琴協奏曲、《合唱幻想曲》和C大調彌撒曲。除了C大調彌撒曲不是完整演出外（但已包括全曲大部分），其他都是完整演出的；要是這些還不夠觀眾消磨一整個晚上的話，還有後著呢！當晚的《合唱幻想曲》開始約十分鐘後就演不下去了，不得不重頭再來。算一算，音樂會差不多四個小時才結束；那時是十二月，維也納正值嚴冬，觀眾坐在沒有暖氣的大劇院裡可是冷得要命了。當晚就有觀眾在日記寫道：「嚴寒中，我們一直坐在那裏，六時半到十時半。有了這次經驗，我們知道即使好東西也會吃不消，更不用說聲音那麼大。」

engrossed. This, though, was not the case at the work's première in Vienna on 22nd December 1808 when, according to one of Beethoven's early biographers, "the reception accorded by the audience was not as desired, and probably Beethoven did not expect anything better. For the public was not endowed with the necessary degree of comprehension for such extraordinary music."

The audience may have been merely exhausted (as the orchestra most certainly was) since that concert also presented the première of Beethoven's Sixth Symphony (the *Pastoral*), his Fourth Piano Concerto, his *Choral Fantasia* and a substantial chunk of his C major Mass; and if that was not enough to fill anyone's evening, the *Fantasia* broke down after about ten minutes and had to be re-started. That concert we can calculate lasted almost four hours - and December in Vienna can be icily cold for an audience sitting in a large, unheated, theatre. As one member of that audience wrote in his diary, "there we sat from 6.30 until 10.30 in the most bitter cold and found from experience that one could have too much even of a good thing, let alone a loud one".



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貝多芬 C小調第五交響曲，op. 67

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony no. 5 in C minor, op. 67

1812年是貝多芬第五交響曲的轉捩點—浪漫派詩人暨作曲家霍夫曼發表了一篇洋洋灑灑的文章討論第五交響曲：「這首宏大的作品，不斷把聽者帶到持續攀升的高潮，進入可怕的無限之境！一股破壞性的詭異力量帶來不祥預感，壓迫著人類的心靈；尖厲的聲音，彷彿心靈在喘氣。可是不久，充滿光輝的慈祥身影出現，照亮了可怕的深夜。」也許有些現代聽眾會認同霍夫曼，但多數音樂家卻更喜歡一睹貝多芬音樂的風采—他運用音樂素材的高明手法、對樂團的處理（包括運用從未在交響樂團採用過的樂器—短笛、小號、低音巴松管和長號），還有他那改造全曲氣氛的能力：將第一樂章的不祥預感，變成全曲結束時輝煌歡欣的氣氛。

第一樂章之所以劇力萬鈞，全賴開端的四音音型。這音型實質上是全樂章的基礎，改頭換面後又突然出現，有時的確像「命運在叩門」，有時則像鳥語（別忘了貝多芬第五交響曲與「田園」交響曲是同步寫作的），然而樂章卻以掙扎與激情為主。

The turning point for Beethoven's Fifth Symphony came in 1812 when the Romantic poet and composer E. T. A. Hoffmann published a lavish essay on the work: "How this magnificent composition carries the listener on and on in a continually ascending climax into the ghostly world of infinity! The human heart, squeezed by presentiments of monstrous, destructive powers, seems to grasp for breath in the most piercing tones. But soon a kindly figure approaches full of radiance and illuminates the depths of this terrifying night." Some modern-day listeners may find Hoffmann's programme appropriate, but most musicians find greater satisfaction in witnessing Beethoven's genius in his clever use of material, his handling of the orchestra (which included instruments not previously involved in symphony orchestras - piccolo, contrabassoon and trombones), and his ability to transform the mood of the symphony from the ominous, doom-laden first movement, to the gloriously triumphant conclusion.

There is no doubt that the **first movement's** drama stems entirely from the opening four-note figure. It forms the basis for virtually the entire movement, cropping up in various guises sometimes, certainly, like "fate knocking at the door", at others almost like a bird singing (it should be remembered that Beethoven wrote much of this symphony at exactly the same time as he was working on his *Pastoral*). The dominant mood of this movement is, however, one of struggle and passion.



第二樂章氣氛一轉，變得優雅精緻；樂章採用主題與變奏，先由中提琴和大提琴交代主題。作曲家初時以「小步舞曲」為題，但後來把標題摘除，但保留了舞曲風格。

第三樂章開始時低迴婉轉，彷彿猶疑不決似的；稍後法國號奏出的四音音型明顯與第一樂章開端有關，現在卻沒有步步進迫的感覺；第三、四樂章一氣呵成，沒有間斷。隨著**第四樂章**開始，音樂變得壯麗歡快。

中譯：鄭曉彤

A complete change of mood comes with the graceful and elegant **second movement**, which is a set of variations on the theme announced at the start by violas and cellos. Beethoven originally described this movement as a “Minuet” and, whilst he subsequently dropped that title, the dance-like character remains.

A subdued, almost hesitant start to the **third movement** leads into a powerful four-note pattern from the horns, clearly related to the opening of the entire symphony. But here the music has lost the menace with which it was associated in the first movement and with the start of the **fourth movement**, which follows without a break, the music has been transformed into something gloriously celebratory.

DR MARC ROCHESTER

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梵志登

JAAP VAN ZWEDEN

指揮 conductor

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，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、與倫敦愛樂首演的馬勒第五交響曲現場錄音、荷蘭電台愛樂的史特拉汶斯基的《春之祭》和全套布拉姆斯交響曲。近期他已完成錄製全套布魯赫納交響曲，贏得好評如潮。

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 has been Music Director of the Hong Kong Philharmonic since last season. 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 with which he works regularly include the Chicago Symphony, the Boston Symphony, the New York, Munich and London philharmonics and the Orchestre National de France. Opera also plays an important part in his activities. His repertoire includes *La Traviata*, *Fidelio*, *Die Meistersinger von Nürnberg*, *Parsifal* and *Vanessa*.

He has recorded the complete Beethoven symphonies, Shostakovich Symphony No.5, Mahler's Symphony no.5 (recorded live at his London Philharmonic debut), Stravinsky's *Rite of Spring* and the Brahms symphonies with the Netherlands Radio Philharmonic, with whom he has recently completed a cycle of Bruckner symphonies, 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.



葛納

MATTHIAS GOERNE

男中音 baritone

葛納是國際間最受歡迎的歌唱家之一，經常亮相世界頂級音樂節、音樂廳及音樂會。

他於1997年薩爾斯堡歌劇節作歌劇首演，自始活躍世界各大歌劇殿堂，包括倫敦皇家歌劇院、皇家馬德里歌劇院、巴黎國家歌劇院、維也納國家歌劇院及紐約大都會歌劇院等等。他曾演繹的角色包括沃爾弗拉姆、安福塔斯和歐雷斯特，以及貝爾格《沃采克》、巴托《藍鬍子公爵的城堡》、亨德密特《畫家馬替斯》及萊曼《李爾王》等歌劇的主角。

葛納現正為Harmonia Mundi唱片灌錄一套共十一隻碟的舒伯特藝術歌曲選集「The Goerne/Schubert Edition」。他灌錄的專輯為數眾多，並獲得多個獎項。

2011/12樂季的重要演出包括與維也納愛樂巡演、亮相維也納國家歌劇院及齋藤紀念音樂節〔小澤征爾指揮〕、與艾遜巴赫及安斯涅斯於巴黎、維也納及紐約演出獨唱會等等。

2012/13樂季，葛納於巴伐利亞國家歌劇院演出沃爾弗拉姆一角，又與皇家馬德里演出歌劇音樂會，飾演安福塔斯。音樂會則包括與巴黎樂團、柏林愛樂、萊比錫布商管弦樂團、米蘭歌劇院愛樂及三藩市交響樂團等頂尖樂團合作、與鋼琴家艾馬合作演出獨唱會、以及於維也納金色大廳與艾遜巴赫合作演出舒伯特作品系列等。

Matthias Goerne is one of the most internationally sought-after vocalists and a frequent guest at renowned festivals and concerts all over the world.

Since his opera début at the Salzburg Festival in 1997, Goerne has appeared on the world's principal opera stages, including the Royal Opera House, Teatro Real, Paris National Opera, Vienna State Opera and the Metropolitan Opera. His roles range from Wolfram, Amfortas and Orest right up to the title roles in Alban Berg's *Wozzeck*, Bartók's *Duke Bluebeard's Castle*, Hindemith's *Mathis der Maler* and Aribert Reimann's *Lear*.

Goerne is currently recording an 11-CD collection of Schubert songs, *The Goerne/Schubert Edition*, for Harmonia Mundi. Many of his recordings have received prestigious awards.

Highlights of the 2011/12 season included a tour with the Vienna Philharmonic, appearances at the Vienna State Opera and Saito Kinen Festival (with Ozawa) and song recitals with Eschenbach and Leif Ove Andsnes in Paris, Vienna and New York.

In 2012/13, Goerne sang Wolfram at the Bavarian State Opera and Amfortas in concert with Teatro Real. Concert highlights include appearances with Orchestre de Paris, Berlin Philharmonic, Leipzig Gewandhaus Orchestra, Filarmonica del Teatro alla Scala and San Francisco Symphony as well as song recitals with Pierre-Laurent Aimard and Schubert cycles with Eschenbach at the Vienna Musikverein.

聯合首席第二小提琴趙滢娜對談 CO-PRINCIPAL SECOND VIOLIN, ZHAO YINGNA

在哪個階段你清楚了解自己成為一個專業樂師？有沒有特別的事件激勵你作出這個決定？

我真正確定走上音樂專業這條路是在我十二歲的時候，就是在那一年我考入了中央音樂學院。從進入學校的第一年開始，學校的整個大環境就時時刻刻引導著我不斷努力，後來我獲全級第一的好成績，取得了專業初試免考。由於在學校的幾年，有不少老師和指揮家幫助過我，從他們的鼓勵裡，我發現內心對音樂的那股喜愛，慢慢培養出自信心，讓我的學習態度從被動變成主動。

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

我很欣賞 David Oistrakh（奧伊斯特拉赫）。我從小學琴到後來在德國，以至現在，我練很多首曲子都是聽著他的錄音，有時會將音樂放慢很多倍播放來研究和學習。我喜歡他的演奏既有內涵，又很有規範，非常適合在學習階段收聽。

在你的音樂事業和生涯當中，哪一首樂曲對你有著深刻的影響？為什麼？

我想是在我九歲的時候，在中國著名指揮大師李德倫的精心安排下，我第一次跟他合作，演奏莫扎特第三小提琴協奏曲，隨後著名小提琴演奏家 Isaac Stern（史頓）與李德倫再次演奏了同一首協奏曲。由於這場新穎的演出安排，令很多人知道我、認識了我，從而得到了很多難得的機會。

你曾經出席過或聽過什麼最難忘的音樂會？

那一定是我從德國來香港工作之前，我在德國柏林德意志歌劇院的最後一場音樂會，爸爸媽媽特意飛過去支持我。當我歌劇院的

At what age did you know you wanted to be a professional musician? Was there a particular event that prompted this decision?

I was 12 years old when I truly decided to follow the path in becoming a professional musician, and it was the year I got into the Central Music Conservatory. From the year I joined the Conservatory, the overall environment there provided a continual source of guidance for me to keep pushing forward. I was able to achieve very good results and I was ranked first among students of my year, which also meant I was exempted from the professional preliminary examination. During those years, the teachers and conductors at the Conservatory had helped me a lot, and through their encouragement, I became truly in touch with the passion for music deep in my heart. My confidence gradually grew which allowed me to adopt a more pro-active learning approach.

Which musician (living or dead) would you most like to meet and why?

I really like David Oistrakh. Ever since I was little, through my time in Germany, until even now, I have practiced many pieces using his recordings as a reference. Sometimes I would slow the playback speed down by many times to study and learn from his playing. I like his music because it has a lot of depth, yet it adheres to many standards at the same time, which makes it a great reference to listen to whilst learning.

Which piece of music has had the greatest impact on you and why?

I guess it was (the piece I played) when I was nine years old, when renowned Chinese conductor Li Delun made a very special arrangement. It was the first time I





一旦你接觸到音樂，她將是你永遠的摯愛。

ONCE YOU GET IN TOUCH WITH IT (MUSIC), IT WILL BE YOUR ETERNAL LOVE!

同事們得知我的父母來了音樂會，一起在演出前向他們揮手。三個小時的演出，對我來說每個音都在用心演奏，當我以最大的努力演奏最後一個音的同時，我終於忍不住流淚了。

最近你透過ipod或MP3收聽什麼？

我每天早上開車上班的路上一定會聽音樂，我會聽一些輕鬆小品，整個人也會感覺開心自在。譬如最近的Joanna Wang (王若琳)，哈，聽了她的歌也許你也不怎麼需要小野麗莎了吧。

對於渴望投入古典音樂演奏事業的年青一輩，你有什麼忠告？

我會建議年青人提早接觸音樂，因為只要有音樂陪伴左右，那份感覺是很美好的。若然為了考試而不斷練習，便無法全面體會音樂的美，那是很難過的事。所謂接觸音樂並不是指你真的學會彈奏一種樂器，只要你是音樂的愛好者，音樂一定會對你有很大幫助，一旦你接觸到音樂，她將是你永遠的摯愛。

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

我最喜歡和一班好朋友去旅行，感覺特別開心！到不同的地方，一起去體驗更多新鮮的事物，人的閱歷也會隨之而變得更豐富，有時也會改變一些對生活的態度，尤其是每次旅行回來後才知道家是最好的。我也很喜愛攝影，偶爾也會客串作其他攝影師的模特兒。不過比起攝影，我更喜歡被拍，哈哈！

在香港生活，你最喜愛什麼？

我喜歡香港的全部—當我穿梭大街小巷，總能找尋到它特有的生活風味，領略屬於香港的中西交匯特色。

趙瀟娜的樂師席位由邱啟禎紀念基金贊助

was on stage with him, and the piece we performed was Mozart's Violin Concerto no. 3. Issac Stern, the renowned violin virtuoso, immediately performed the same piece with Li afterwards. Such an imaginative arrangement gave me great exposure, and as a result many people began to become aware of who I was. I was given many invaluable opportunities through this event.

What is the most memorable concert you have attended or heard?

That would have to be my last concert with Deutsche Oper Berlin, before I left Germany to start my job in Hong Kong. My father and mother made a special trip there to show their support, and when my colleagues in the orchestra learned that my parents had come, they all waved to my parents before the performance. It was a three-hour concert, and for me, every note that evening came straight from my heart. I tried my hardest to give this concert my very best, and when I finished playing the last note, I couldn't hold my tears any longer.

What are you currently listening to on your iPod/MP3?

Each morning when I drive to work I listen to music. I would listen to some light-hearted short pieces, which make me feel very cheerful and carefree. A recent example is Joanna Wang. Haha, after listening to her, maybe you don't really need Lisa Ono that much!

What advice would you give to a young performer wishing to have a career in classical music?

It is wonderful to discover the world of music as early as possible, because it is such a great feeling to be around music. If you constantly practice for the exams, you would not be able to fully appreciate the beauty of music, and that is a sad thing. In discovering music, it doesn't matter whether you really know how to play an instrument or not. As long as you enjoy music, it will give you a lot, and once you get in touch with it, it will be your eternal love!

Beyond the concert hall what are you most likely to be found doing?

What I love the most is to travel with a group of good friends, as it always makes me so happy! After going to all these places with so much new experience together, one comes back feeling wonderfully enriched. Sometimes it changes your life attitude as well, and each time coming back from travelling, I would again realise that there is really no place like home. I enjoy photography too, and sometimes I would pose for other photographers. However, I enjoy being photographed a bit more than taking the photos, ha ha!

What is your favourite part of Hong Kong life?

I love everything about Hong Kong - whether it is a main street or small alley, there's always a special flavour of life to discover by walking through the city, and experiencing the East-meets-West features that are so uniquely Hong Kong.

The Musician's Chair for Zhao Yingna is endowed by C. C. Chiu Memorial Fund

ENGLISH TRANSLATION BY SHERYL SZE

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

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



太古集團慈善信託基金自2006年起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
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. 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
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香港管弦樂團

HONG KONG PHILHARMONIC

第一小提琴 FIRST VIOLINS



王敬/團長
Jing Wang/
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
Bei De Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang



方潔
Fang Jie



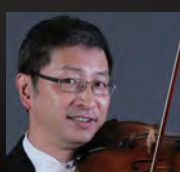
何珈樑
Gallant Ho Ka-leung



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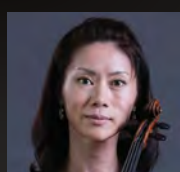
冒異國
Mao Yiguo



潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



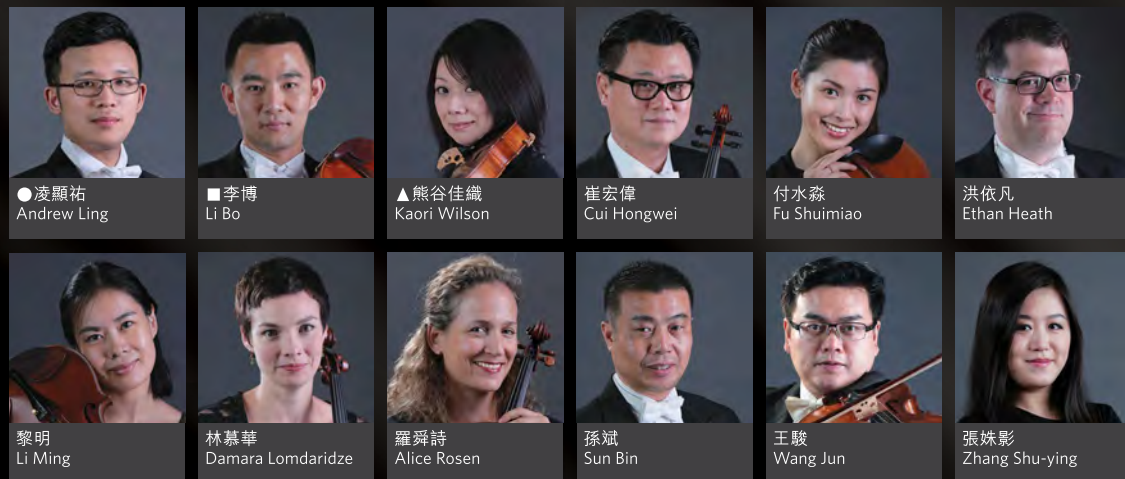
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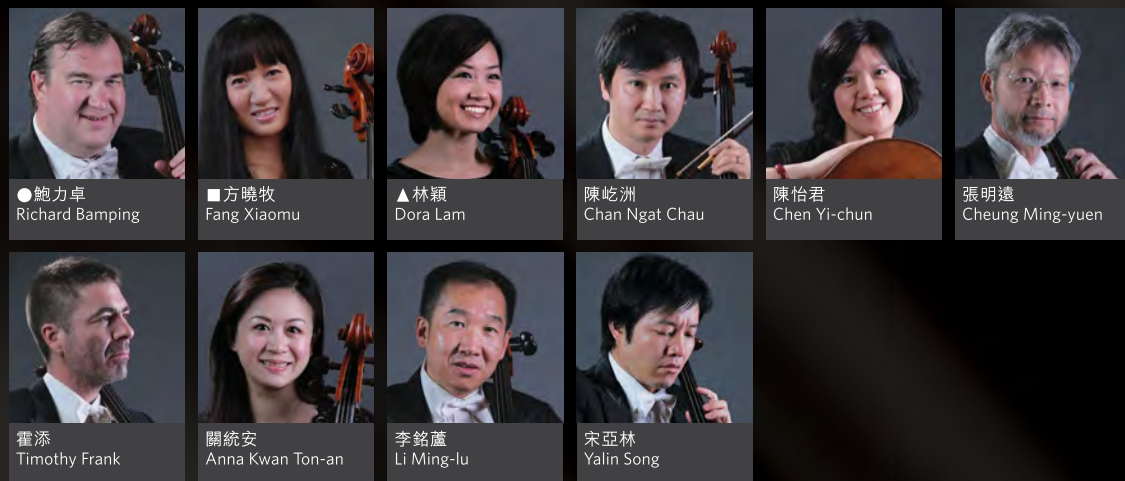
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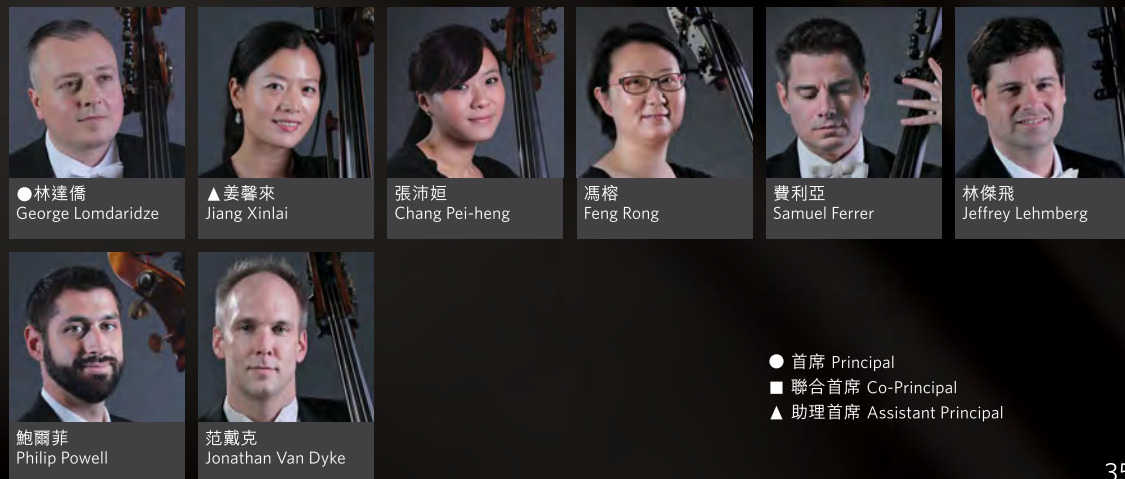
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



- 首席 Principal
- 聯合首席 Co-Principal
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香港管弦樂團

HONG KONG PHILHARMONIC

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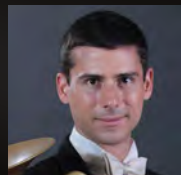
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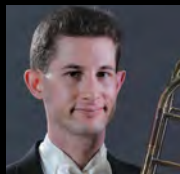


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● 葉幸沾
Shirley Ip

特約樂手
FREELANCE PLAYERS

小提琴：賈舒晨*
Violin: Jia Shuchen*

中提琴：關統洋
Viola: Otto Kwan

*承蒙香港小交響樂團允許參與演出
*With kind permission of the Hong Kong Sinfonietta

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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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趙潐娜
Zhao Yingna
聯合首席第二小提琴
Co-Principal Second Violin



大師會

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安素度·普基 (1910) 小提琴·由張希小姐使用

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Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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 - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
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 - Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
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Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
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