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LORIN MAAZEL FEST

馬捷爾系列

THE RING
WITHOUT WORDS
無言的指環

1 & 2-11-2013
Fri & Sat 7:45pm
Hong Kong Cultural Centre
Foyer and 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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獻辭 MESSAGE

香港賽馬會主席
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T Brian Stevenson, SBS, JP
Chairman, The Hong Kong Jockey Club

香港管弦樂團（港樂）是亞洲其中一個最優秀的樂團，亦對本地文化生活擔當重要角色；憑藉他們的熱誠和努力，十多年來致力推動一系列教育活動，為香港培育音樂人才。

與港樂一樣，香港賽馬會亦非常重視青少年發展，因為他們是香港的未來，所以我們不斷透過慈善信託基金支持多個項目，讓他們可以盡展潛能。在音樂方面，馬會今年非常榮幸能夠獨家贊助「馬捷爾系列」，邀請著名的指揮大師馬捷爾來港演出精彩絕倫的音樂會；與此同時，透過「賽馬會音樂密碼教育計劃」，一班年青樂手不但獲得馬捷爾大師親自指導，亦能與港樂的樂師同台演出，汲取更多寶貴的經驗。

我們相信為期三年的「賽馬會音樂密碼教育計劃」不但能為具音樂才能的青年人帶來裨益，也讓特殊學校及有較多來自低收入家庭學生的學校，可以優先透過參與計劃的活動接觸管弦樂。

過去十年，馬會慈善信託基金在文化藝術方面的捐款逾廿一億六千萬港元，當中涵蓋多個軟硬件項目，這確實有賴馬會獨特的非牟利營運模式，將大眾對博彩娛樂的需求轉化為社會福祉，為香港的繁榮進步作出重要貢獻。

作為港樂緊密合作的夥伴，我謹代表香港賽馬會祝願「馬捷爾系列」及「與馬捷爾及港樂同台綵排及演出」舉辦成功，為青少年帶來精彩的音樂體驗。

The Hong Kong Philharmonic ("HK Phil") is one of Asia's leading orchestras and a vital part of Hong Kong's cultural life. Over the past decade, it has put great dedication and effort into lining up educational programmes to nurture the city's young musical talent.

Like the HK Phil, The Hong Kong Jockey Club puts great emphasis on youth development, as young people hold the key to our future. On the musical front this year, we are most delighted to have the world-renowned conductor Lorin Maazel visit Hong Kong for what we are certain will be marvellous performances. We are especially honoured to be the Exclusive Sponsor of the Lorin Maazel Fest as well as an innovative special educational project for our young instrumentalists of Hong Kong to perform and to Share the Stage with Lorin Maazel and the HK Phil, under the Jockey Club Keys to Music Education Programme.

We believe this three-year Jockey Club Keys to Music Education Programme will be of tremendous value to our future generation. Not only will it benefit young musical talent in the city, but also gives priority to students from special schools and schools with a high proportion of disadvantaged students to gain orchestral experience through many of the programme's activities.

In the past ten years alone, our donations to arts and cultural development have totalled some HK\$2.16 billion, covering both hardware and software projects, which we see as being equally important. All these contributions have been made possible by the Club's unique not-for-profit business model, which channels the public demand for betting into community benefits.

On behalf of the Club, a trusted partner of the HK Phil, I wish the Lorin Maazel Fest as well as the Share the Stage with Lorin Maazel and the HK Phil Programme every success and congratulate the HK Phil for inspiring so many young people with their wonderful performances.

馬會使命 樂行善行 匡助社群 不可或缺 A Force for Good in Society



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- 慈善捐款達：19.5億港元 資助慈善公益計劃：160項
- 提供就業機會：5,737個全職及 18,427個兼職職位
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馬捷爾系列：無言的指環

LORIN MAAZEL FEST: THE RING WITHOUT WORDS

WAGNER

~18'

華格納：《齊格菲牧歌》

Siegfried Idyll

P. 13

WAGNER

(arr. Maazel)

~70'

華格納〔馬捷爾編〕：《無言的指環》

The Ring Without Words

P. 16

馬捷爾，指揮

Lorin Maazel, conductor

P. 25



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until the end of the entire work



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11月1日日的音樂會由香港電台第四台（FM 97.6-98.9兆赫）錄音，並將於2013年11月8日（星期五）晚上8時播出及2013年11月13日（星期三）下午2時重播。
The concert on 1st November 2013 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 8th November 2013 (Fri) at 8 pm with a repeat on 13th November 2013 (Wed) at 2 pm.

J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

香港管弦樂團第八任音樂總監

- 1 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 2 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
- 3 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 4 Works regularly with the Chicago Symphony, Cleveland Orchestra, Philadelphia Orchestra, New York Philharmonic, London Philharmonic, Orchestre de Paris and the Royal Concertgebouw Orchestra. Recently conducted the Berlin Philharmonic.

與芝加哥交響樂團、克里夫蘭管弦樂團、費城管弦樂團、紐約愛樂、倫敦愛樂、巴黎樂團及荷蘭皇家音樂廳樂團合作。最近受邀指揮柏林愛樂樂團。

"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

- 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

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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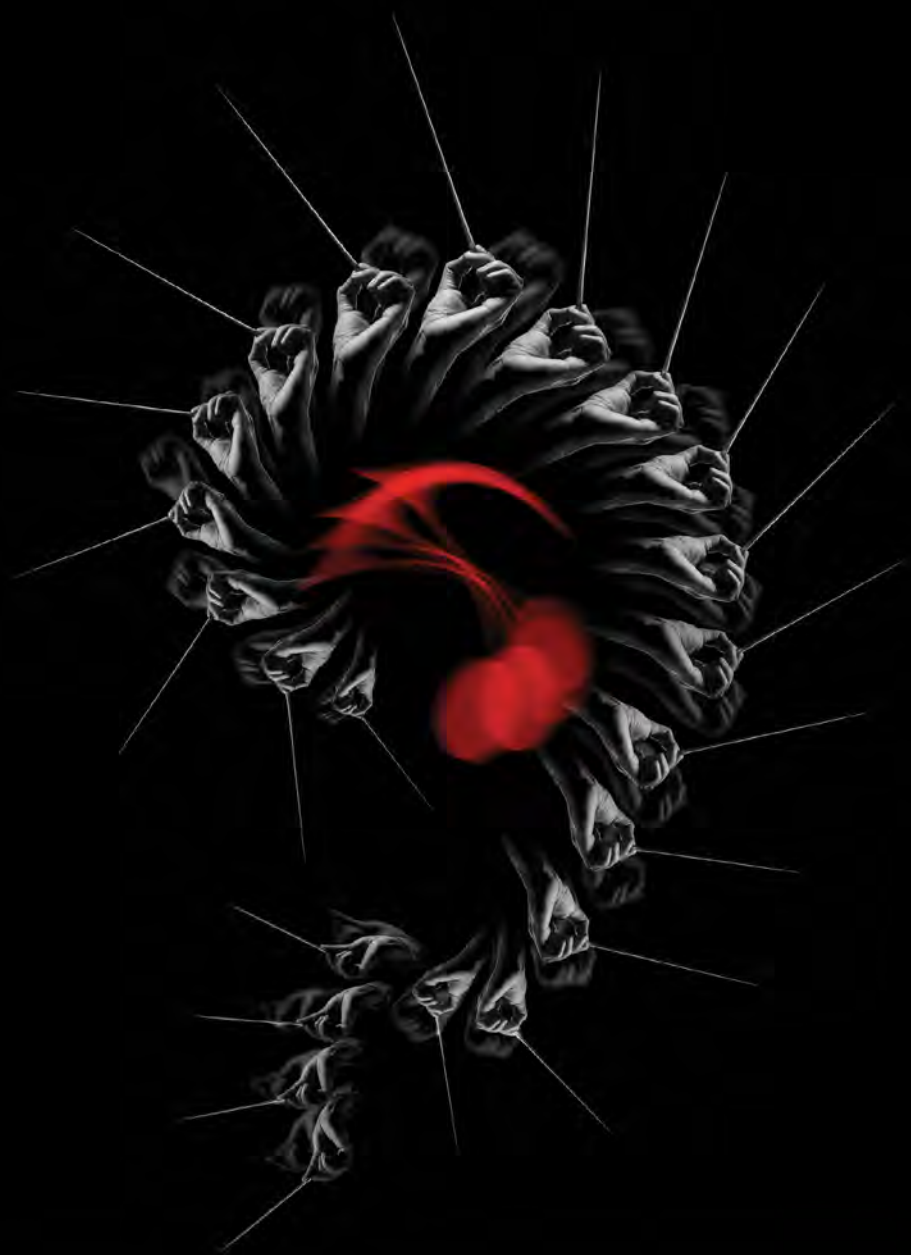


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The Hong Kong Philharmonic is a non-profit organization dedicated to bringing the best in orchestral music to Hong Kong. Generous donations, sponsorships, advertisements and ticket sales are vital to the sustainability of the orchestra's operation. Your support is critical to us. Donate to **ANNUAL FUND** today and help us bringing in world-class artists and soloists to Hong Kong for your enjoyment. Our **STUDENT TICKET FUND** enables Hong Kong students to attend performances of Hong Kong's professional Orchestra. Every \$500 you donate to this fund, enables 6 students to attend a concert at a reasonable, discounted price. In last season, 22,000 students benefited from this fund. This year, we would like to increase and cultivate more young music lovers.

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馬捷爾系列：無言的指環 LORIN MAAZEL FEST: THE RING WITHOUT WORDS

剛才在音樂廳大堂聽過的是華格納最私人的樂曲。

《齊格菲牧歌》是他送給愛妻歌絲瑪的生日禮物：
他讓樂團站在自己家中的樓梯上演奏，
用音樂叫歌絲瑪起床。

下半場演奏的是華格納最出色、最宏偉的作品。

聯篇歌劇《指環》實在是宏篇鉅著。

華格納認為音樂是「整體藝術作品」的一部分—
所謂「整體藝術作品」，

就是一件揉合所有藝術形式的作品。

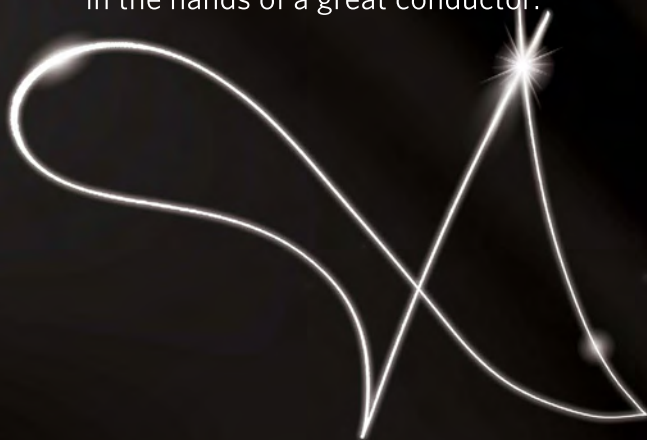
但馬捷爾的《無言的指環》則讓大家集中欣賞
《指環》的音樂—那是指揮大師手下的音樂傑作。

**The work we just heard in the foyer shows
Richard Wagner at his most personal.**

Siegfried Idyll was a birthday present
for his beloved wife, Cosima, played to wake her by
an orchestra perched on the staircase of the family home.
In this second half, we hear music from Wagner's
greatest and grandest achievement.

The *Ring Cycle* is mammoth.

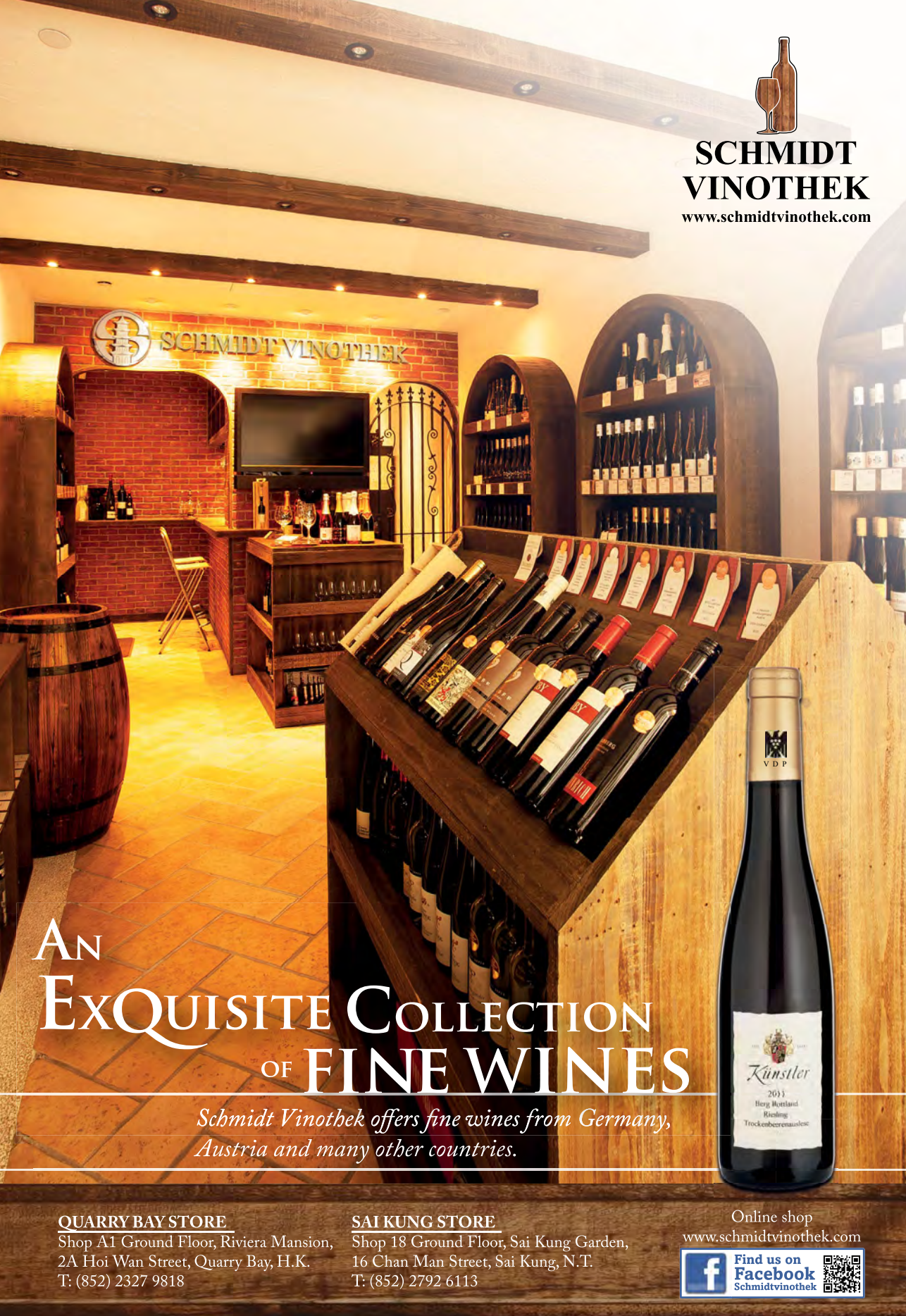
Wagner conceived this music as part of his
'Total Art Work' - a genre which combined
the forces of all art forms into a single entity.
But Maestro Maazel's *The Ring without Words*
gives us the chance to focus on
this great musical masterpiece,
in the hands of a great conductor.





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華格納 《齊格菲牧歌》

RICHARD WAGNER (1813-1883)

Siegfried Idyll

華格納給友人的信中所說：「歌絲瑪為我生了個俊美活潑的兒子，我大膽為他起名『齊格菲』。齊格菲為我帶來悠長的新生命，也終於找到生命的意義。」

Wagner wrote to a friend, "Cosima has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried'. He gives me a new long life which has at last attained a meaning".

1870年聖誕日早上七時半(也就是歌絲瑪的生辰)，一小群樂師在歌絲瑪睡房外的樓梯奏起《齊格菲牧歌》——《齊格菲牧歌》就這樣首演。這部作品是華格納送給歌絲瑪，感激對方為他生下兒子的禮物。

AT 7.30 ON THE MORNING OF CHRISTMAS DAY 1870 (WHICH WAS ALSO COSIMA'S BIRTHDAY), A SMALL BAND OF MUSICIANS GAVE THE FIRST PERFORMANCE OF SIEGFRIED IDYLL ON THE STAIRCASE OUTSIDE COSIMA'S BEDROOM. IT WAS WAGNER'S PERSONAL GIFT TO COSIMA IN GRATITUDE FOR THE BIRTH OF THEIR SON.

英國學者艾倫·韋仁在《紐約時報》一篇文章中，這樣評論作曲家華格納的妻子歌絲瑪：「她是十九世紀最不討人喜歡的名女人，長得粗鄙難看，性格自私無比，早已是人所皆知。」歌絲瑪是李斯特的女兒，十八歲那年嫁與父親的一名學生，即指揮家布洛，生了兩個孩子。她婚後不久，有一次陪同丈夫外訪，與華格納商談公事，很快兩人就打得火熱。

In a *New York Times* article Alan Ryan described Cosima, Richard Wagner's second wife, as "one of the 19th century's least likable heroines, proverbial for her gawky appearance and her infinite selfishness". She was the daughter of Franz Liszt and at the age of 18 had married one of her father's pupils, the conductor Hans von Bülow, with whom she had two children. Not long into that marriage, Cosima accompanied her husband on a visit to discuss business with Wagner, and the two soon became lovers.

華格納和歌絲瑪還公然發展這段私情，毫無悔意。歌絲瑪仍然與丈夫同住時已經為華格納生了兩名女兒，不過到了1868年11月16日終於離開丈夫，帶同四名子女，搬進華格納的家。〔布洛的反應並不怎樣激烈，只寫信給捨他而去的妻子說：「你選擇把生命及寶貴的思想感情交在比我更出色的

The affair between Cosima von Bülow and Richard Wagner was carried on in the full glare of the public, neither showing any signs of remorse. They had two daughters while Cosima was still living with von Bülow, but on 16th November 1868 Cosima left her husband (who didn't put up much of a fight, writing to his lost wife, "You have preferred to devote your life and the treasures of your mind and affection to one who is my superior and, far from blaming you, I approve your action") and, taking her four children,

華格納 《齊格菲牧歌》

RICHARD WAGNER (1813-1883)

Siegfried Idyll

人手中，我不會怪你，我准許你這樣做。」）七個月後，即1869年6月11日，歌絲瑪為華格納生了一個兒子。1870年8月25日，歌絲瑪與布洛離婚後一個月，兩人正式結婚。

正如華格納給友人的信中所說，歌絲瑪「抵抗所有非難，一力承擔所有指責。她為我生了個俊美活潑的兒子，我大膽為他起名『齊格菲』。齊格菲一天天成長，我的作品也是；他為我帶來悠長的新生命，也終於找到生命的意義。」華格納所指的作品，就是與他的兒子同名的歌劇《齊格菲》。華格納早在1850年8月已動筆寫作《齊格菲》，但到了1871年2月才正式完成。

1870年聖誕日早上七時半（也就是歌絲瑪的生辰），一小群樂師來到華格納夫婦家中（位於瑞士琉森附近。房子建於湖邊，環境恬靜），在歌絲瑪睡房外的樓梯奏起《齊格菲牧歌》—《齊格菲牧歌》就這樣首演。這部作品是華格納送給歌絲瑪，感激對方為他生下兒子的禮物。這次演出後，華格納把樂曲解說交給歌絲瑪。樂曲解說裡提到：「樂曲的主題來自歌劇《齊格菲》，只有一個例外—那就是民歌《孩子，睡吧》。第一主題選自「布倫曉特甦醒」（第三幕），氣氛也類似搖籃曲；而後來長笛奏出的「布倫曉特睡著」主題，則在《女武神》首次出現。」

中譯：鄭曉彤

moved in with Wagner. Seven months later (on 11th June 1869) they had a son and the couple married on 25th August 1870, a month after Cosima's divorce from von Bülow.

As Wagner wrote to a friend, Cosima had "defied every disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried'. He is now growing, together with my work, and gives me a new long life which has at last attained a meaning". The work to which Wagner was referring, and after whom he named his son, was the opera *Siegfried* which, whilst he had begun it as far back as August 1850, remained incomplete until February 1871.

At 7.30 on the morning of Christmas Day 1870 (which was also Cosima's birthday), a small band of musicians gave the first performance of *Siegfried Idyll* on the staircase outside Cosima's bedroom in the couple's idyllic lakeside home near Lucerne in Switzerland. It was Wagner's personal gift to Cosima in gratitude for the birth of their son, and in his own commentary on the work, which he handed to his wife after the performance, he pointed out that; "all the themes in this composition, except one, come from the opera *Siegfried*. The added theme is the folksong *Schlaf, mein Kind*. The first theme, which has likewise the character of a lullaby, is from the scene of 'Brünnhilde's awakening' in the third act. Later a flute plays the motive of 'Brünnhilde's slumber', first heard in *Die Walküre*."

DR MARC ROCHESTER

編制 INSTRUMENTATION

兩部小提琴、中提琴、大提琴、低音大提琴、長笛、雙簧管、兩支單簧管、巴松管、兩支圓號及小號。

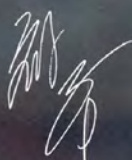
Two violins, viola, cello, double bass, flute, oboe, two clarinets, bassoon, two horns and trumpet.

我

《都是愛》

四洲香濃珈琲

感覺無可取代



代言人 劉子千



華格納〔馬捷爾編〕《無言的指環》

RICHARD WAGNER (1813-1883)

The Ring Without Words (arr. LORIN MAAZEL)

華格納這套聯篇歌劇冠絕古今—十八小時的歌劇，情感上、精神上和實質上都宏大無比，幾乎要超越人類極限。

Wagner's *Ring Cycle* towers above every other musical work in history – eighteen hours of opera so emotionally, spiritually and physically all-encompassing that it seems almost super-human.

馬捷爾說，是華格納孫兒韋蘭啟發他寫作《無言的指環》：「1965年，我出任柏林德國歌劇院藝術總監，打算演出《指環》時，才完全理解韋蘭的見解究竟有多精闢：樂團聲部就是將《指環》本身，以聲音編碼。解碼，樂團聲部就成了故事、傳奇、歌曲、哲學，潛藏著無限的弦外之音，無限的人類潛在情感。」

MAAZEL HIMSELF QUOTES WAGNER'S GRANDSON, WIELAND, AS BEING THE INSPIRATION BEHIND HIS *RING WITHOUT WORDS*; "UNTIL 1965, WHEN IT BECAME MY TASK AS ARTISTIC DIRECTOR OF BERLIN'S DEUTSCHE OPER TO BRING *THE RING* BACK INTO ITS REPERTORY THAT I FULLY GRASPED THE PROFUNDITY OF WIELAND'S VIEW: ITS ORCHESTRAL SCORE IS *THE RING* ITSELF, CODED IN SOUND. DECODED, IT BECOMES STORY, LEGEND, SONG, PHILOSOPHY IN COUNTLESS COSMIC OVERTONES AND HUMAN UNDERTONES."

華格納聯篇歌劇《尼布龍指環》由四齣相關歌劇組成，1876年8月在拜羅伊特首演。故事由華格納親自構思，內容以斯堪的那維亞和德國傳說為藍本，講述萊茵河深處藏著黃金，一直由三位萊茵女神守護。矮人亞伯利希〔劇名中的「尼布龍」〕偷走了黃金，鑄成指環一枚；可是天神沃坦奪走亞伯利希手上的指環，交給巨人兄弟法夫納和法索德，作為他們建造梵哈拉宮〔諸神的居所，巍峨雄偉，巧奪天工〕的報酬。然而法夫納不但與法索德分享這枚指環，更將後者殺死。指環的咒語首次應驗。〔以上情節出自第一齣歌劇《萊茵河的黃金》。〕

Der Ring des Nibelungen (The Ring of the Nibelung) is a series of four interconnected operas composed by Richard Wagner and first staged in the theatre at Bayreuth in August 1876. The story, devised by Wagner himself after various Norse and German legends, concerns a ring made by the dwarf Alberich (the "Nibelung" of the title) from a hoard of gold he has stolen from the three maidens who guard it as it lies in the depths of the River Rhine. However the god, Wotan, takes the ring from Alberich and gives it to the two giants – Fafner and Fasolt – in payment for their work in building the magnificent new palace for the gods, Valhalla. Fafner, however, is unwilling to share the ring and murders Fasolt; the curse of the *Ring* has claimed its first victim. (These events are recounted in the first opera, *Das Rheingold*.)

沃坦的凡人兒子齊格蒙德犯了亂倫罪；為了懲罰齊格蒙德，沃坦就派出自己的天界

Wotan has a mortal son, Siegmund, who has committed incest. In punishment, Wotan sends his immortal daughter, Brünnhilde (one of the "Valkyries"), to engineer Siegmund's death, but she



女兒〔一位「女武神」〕取其性命。怎料女武神卻抗命不從，沃坦遂將她貶為凡人。女武神懇求父親原諒；沃坦心一軟，將她流放到高山之巔，被熊熊烈火包圍，只有真英雄才能救她出生天。〔以上情節出自第二齣歌劇《女武神》。〕這位真英雄就是齊格蒙德的兒子齊格菲〔第三齣歌劇以他命名〕。齊格菲長大後，將父親的斷劍重鑄成新劍，出發屠龍——這條飛龍就是法夫納的化身，終日看守著黃金。齊格菲屠龍成功後，小鳥告訴他有關布倫曉特的事；於是他就前往高山去拯救布倫曉特。

在第四齣歌劇《諸神的黃昏》，齊格菲要去幹一番大事，於是把指環交給布倫曉特保管。另一位女武神來找布倫曉特，希望布倫曉特將指環交還萊茵女神，藉此保護梵哈拉宮免被摧毀。布倫曉特拒絕；但齊格菲卻喝了魔法藥和中了天神的圈套，要從布倫曉特手上取回指環。齊格菲將指環帶到萊茵河畔後被殺。諸神為了爭奪指環大打出手；正當有人想從齊格菲手上取下指環時，布倫曉特剛好趕到。布倫曉特說指環是屬於她的，並承諾將指環歸還萊茵女神。她將齊格菲的屍首放在火葬用的柴堆上，點火後縱身躍入火焰裡。這時萊茵河發起大水，摧毀了梵哈拉宮，將指環捲入河底深處。

故事本身氣魄宏大，但更宏大的是其音樂。華格納這套聯篇歌劇冠絕古今一十八小時的歌劇，情感上、精神上 and 實質上都宏大無比，幾乎要超越人類極限。華格納很清楚《指環》

disobeys and Wotan commands that she be cast from the ranks of the Valkyries and become a mortal woman. She pleads for mercy and Wotan relents, banishing her to a mountain top surrounded by fire from which she can only be rescued by a true hero. (These events are depicted in the second opera, *Die Walküre*.) That hero turns out to be Siegmund's son, Siegfried (which is also the title of the third opera) who, years later, re-forges his father's broken sword and heads out to slay Fafner, who has transformed himself into a dragon the better to guard the gold. That done, Siegfried (having been told of Brünnhilde's existence by a small bird) heads up the mountain and rescues her.

In the final opera, *Götterdämmerung* (Twilight of the Gods), Siegfried sets out to perform heroic deeds, handing Brünnhilde the Ring as a keepsake. Another of the Valkyries seeks out Brünnhilde and begs her to give the Ring back to the Rhine Maidens and thereby save Valhalla from destruction. She refuses but, with the intervention of magic potions and deceitful gods, Siegfried retrieves the Ring and takes it to the banks of the Rhine, where he is murdered. The gods then fight over possession of the Ring and when one of them moves to take the Ring from Siegfried's finger, Brünnhilde arrives and claims it as her own, promising to return it to the Rhine Maidens. She then sets Siegfried's body on a funeral pyre, lights it and then jumps on to it. As she does so, the Rhine overflows its banks, destroys Valhalla and swallows the Ring back into its depths.

It's an epic story, but an even more epic musical creation. Wagner's Ring Cycle towers above every other musical work in history – eighteen hours of opera so emotionally, spiritually and physically all-encompassing that it seems almost super-human. Wagner knew full well that it was something out of the ordinary and went so far as to design the theatre at Bayreuth specifically for its performance. Opera



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箴言：22.6

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華格納〔馬捷爾編〕《無言的指環》

RICHARD WAGNER (1813-1883)

The Ring Without Words (arr. LORIN MAAZEL)

非比尋常，甚至拜羅伊特劇院的設計，也是為了演出《指環》而度身訂造。世界各地歌劇院搬演《指環》時無不戰戰兢兢；每次新製作也總要擔心蝕本、擔心口碑。但音樂本身精彩絕倫，如果只能偶爾在大型歌劇院上演也實在太可惜；而且儘管DVD和CD都唾手可得，但華格納〔相較於其他作曲家〕的音樂實在要現場欣賞才能完全感受。今晚，指揮馬捷爾為了讓音樂會觀眾接觸這套鉅著，特別抽取了《指環》的精華樂段，濃縮成一首七十分鐘的管弦樂曲。

馬捷爾除了在某些樂段以特定管弦樂器代替聲樂聲部〔長笛代表齊格連德、伸縮號代表齊格蒙德和齊格菲，低音單簧管代表飛龍法夫納〕以外，就沒有絲毫改動原譜，而且嚴格跟隨原著次序。馬捷爾說，是華格納孫兒韋蘭·華格納的一番話，啟發他寫作《無言的指環》：「〔韋蘭〕認為『華格納樂團才是依歸』。我與他合作多年，期間他經常提起這個理論。可是到了1965年，我出任柏林德國歌劇院藝術總監，打算演出《指環》時，才完全理解韋蘭的見解究竟有多精闢，而且在《指環》尤其適用：樂團聲部就是將《指環》本身，以聲音編碼。解碼，樂團聲部就成了故事、傳奇、歌曲、哲學，潛藏著無限的弦外之音，無限的人類潛在情感。當然，《指環》原是樂劇，要演戲、演唱和演奏。對那些有幸能在拜羅伊特指揮《指環》的人—像我—這齣『整體藝術』作品中的每個小圓點都是神聖的。」

houses the world over stage *The Ring* only with great trepidation; the possibility of financial and artistic ruin forever hangs over any new production. Yet the music is too glorious to be left to occasional performances in major opera houses, and while DVD and CD performances are plentiful, Wagner's music, perhaps more than any other major composer's, has to be heard live to experience it to the full. In a bid to make it available to concert audiences, tonight's conductor, Lorin Maazel, has distilled the essence of Wagner's creation into a seventy-minute orchestral score.

While Maestro Maazel has, in places, transferred vocal lines to various orchestral instruments – the flute represents Sieglinde, the trombone Siegmund and Siegfried, and the dragon, Fafner, the bass clarinet – he otherwise has left the score unaltered, and adheres strictly to the sequence of the four operas. Maazel himself quotes Wagner's grandson, Wieland, as being the inspiration behind his *Ring Without Words*; "During the many years of working together, [Wieland] often referred to his theory of the Wagner Orchestra as the Ultimate Source. Not until 1965, when it became my task as Artistic Director of Berlin's Deutsche Oper to bring *The Ring* back into its repertory that I fully grasped the profundity of Wieland's view, especially as it applies to *The Ring*: its orchestral score is *The Ring* itself, coded in sound. Decoded, it becomes story, legend, song, philosophy in countless cosmic overtones and human undertones. Of course, *The Ring* is conceived as a music-drama, to be staged, sung and played. For those, such as myself, who have been privileged to conduct *The Ring* at Bayreuth and elsewhere, every dot of this *Gesamtkunstwerk* is inviolable.

"I was intrigued by the challenge: could a symphonic synthesis of *The Ring* reveal the essentials of its code? I bolted the following list of criteria to my drawing-board:

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「這個挑戰令我興致勃勃：將《指環》整合成一首管弦樂曲，能呈現原著編碼的精粹嗎？我在繪圖板上匆匆寫下了以下準則：

1. 整合必須流暢〔沒有間斷〕並按原著次序，始於《萊茵河的黃金》第一個音符，終於《諸神的黃昏》最後一個和弦。
2. 過渡段必須有和聲及分段方面的理據，步伐的對比與作品長度相稱。
3. 原作中只由樂團演出、沒有聲樂的樂段必須盡量保留；此外，亦會選取對整合不可或缺或聲樂聲部，而這些聲樂聲部要麼被樂團樂器重疊、「可以想像」或罕有地可以用樂器代替。
4. 每個音符必須屬於華格納原曲的。」

於是，我們由萊茵河的「綠色暮光」開始，飄到諸神的居所，降落在打鐵的矮人族中，乘著唐納的閃電而去，與口渴得要命的齊格蒙德一起，爬到齊格連德的避難所去暫避，享受溫暖和安慰。靠著聲音，我們「看見」齊格連德柔情的眼神、兩人逃亡、沃坦之怒、布倫曉特眾姊妹的行列、沃坦與最疼愛的女兒話別、迷米的恐懼、齊格菲鑄造魔法之劍、齊格菲在森林徘徊、齊格菲屠龍、飛龍的哀歌、齊格菲與布倫曉特在破曉時分墮入愛河、齊格菲的萊茵河之旅、哈根向自己部落的召喚、齊格菲與萊茵女神、齊格菲之死和葬禮音樂。

「儘管沒有刻意保留《指環》所有主導動機，但大部分主導動機都自然地以某種方式浮現。」

中譯：鄭曉彤

1. The synthesis must be free-flowing (no stops) and chronological, beginning with the first note of *Rheingold* and finishing with the last chord of *Götterdämmerung*.
2. The transitions must be harmonically and periodically justifiable, the pacing contrasts commensurate with the length of the work.
3. Most all of the music originally written for orchestra without voice must be used, adding those sections with a vocal line essential to a synthesis and only where the line is either doubled by an orchestral instrument, 'imaginable' or in the rare instance, when it can be reproduced by an instrument.
4. Every note must be Wagner's own."

Thus, we begin in the 'greenish twilight' of the Rhine, float up to the home of the gods, fall amongst hammering dwarfs 'smithying' away, ride Donner's thunderbolt, crawl with the thirst-crazed Siegmund to the haven (temporary) of Sieglinde's hearth and solace. In the sound code, we 'see' his loving gaze, their flight, Wotan's rage, the cavalcade of Brünnhilde's sisters, Wotan's farewell to his favourite daughter, Mime's fright, Siegfried's forging of the magic sword, his wanderings through the forest, his slaying of the Dragon, the Dragon's lament, day breaking around Siegfried's and Brünnhilde's passion, Siegfried's Rhine journey, Hagen's call to his clan, Siegfried and the Rhine maidens, his death and the funeral music, immolation.

"Though no conscious attempt was made to include all *The Ring's* motifs, most of them do surface in one form or another."

DR MARC ROCHESTER

編制 INSTRUMENTATION

五支長笛〔其一兼短笛〕、四支雙簧管〔其一兼英國管〕、四支單簧管〔其一兼低音單簧管〕、三支巴松管、八支圓號〔其一兼華格納大號〕、四支小號〔其一兼短號〕、四支長號〔其一兼上低音號〕、大號〔兼上低音號〕、兩套定音鼓、兩座豎琴及弦樂組。

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寧峰 Ning Feng
小提琴 violin

梵志登的蕭五

JAAP'S SHOSTAKOVICH 5

13 & 14-12-2013 Fri & Sat 8pm

香港文化中心音樂廳 HK Cultural Centre Concert Hall

\$480 \$320 \$220 \$160

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貝多芬 小提琴協奏曲

蕭斯達高維契 第五交響曲

BEETHOVEN Violin Concerto

SHOSTAKOVICH Symphony no. 5



尤森兄弟 Jussen Brothers
鋼琴 piano

梵志登的莫扎特與馬勒

JAAP'S MOZART & MAHLER

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馬勒 第四交響曲

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MAHLER Symphony no. 4



坎睿思 Chen Reiss
女高音 soprano

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JAAP'

梵志登 Jaap van Zweden
音樂總監 Music Director

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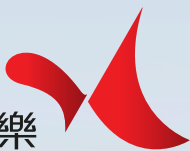
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DAVID CHARLES ABELL
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指揮 conductor

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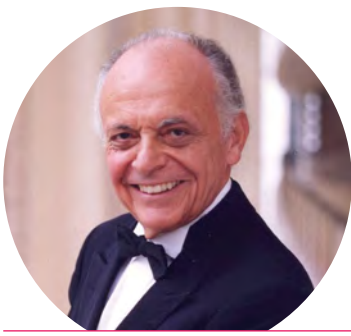


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馬捷爾 LORIN MAAZEL

指揮 conductor

馬捷爾是全世界最受尊崇及歡迎的指揮家之一，享譽樂壇逾五十載。他於2005年至2011年擔任西班牙華倫西亞蘇菲亞皇后藝術宮的首任音樂總監、2002年至2009年間擔任紐約愛樂音樂總監、現任慕尼黑愛樂音樂總監。他亦是維珍尼亞州卡西頓音樂節的創辦人兼藝術總監，這個極具前瞻性的音樂節為年青藝術家提供訓練，在國際間備受讚許。

馬捷爾曾經領導的知名樂團還有：巴伐利亞電台交響樂團（1993-2002）、匹茲堡交響樂團（1988-96）、維也納國家歌劇院（1982-84）、克里夫蘭樂團（1972-82）及柏林德意志歌劇院（1965-71）。他與維也納愛樂關係密切，曾十一度指揮樂團經全球轉播的新年音樂會。2011年，馬捷爾與倫敦愛樂樂團完成全套馬勒作品演出。

1953年，馬捷爾首度於歐洲指揮演出後迅即闖出名堂。1960年，馬捷爾成為首位亮相拜羅伊特的美國指揮家，1961年與波士頓交響樂團合作，1963年於薩爾斯堡藝術節演出。除了指揮以外，馬捷爾也是一位備受尊重的作曲家。他曾指揮超過200個管弦樂團，演出逾7,000場音樂會及歌劇，及曾灌錄超過300張唱片，更十度贏得法國唱片大獎榮譽。

馬捷爾熱心投入環保及人道慈善工作，曾為聯合國教科文組織、世界自然基金會、紅十字會及聯合國難民事務高級專員署等機構籌得數百萬善款。

For over five decades, Lorin Maazel has been one of the world's most esteemed and sought-after conductors. Between 2005 and 2011 he was inaugural Music Director of the Palau de les Arts Reina Sofia in Valencia. He was Music Director of New York Philharmonic from 2002 to 2009, and currently holds the same post with Münchner Philharmoniker. He is also founder and Artistic Director of the acclaimed Castleton Festival in Virginia, a ground-breaking festival and training programme for young artists.

Other renowned orchestras Maazel has led include: Symphonieorchester des Bayerischen Rundfunks (1993-2002); Pittsburgh Symphony (1988-96); Vienna State Opera (1982-84); Cleveland Orchestra (1972- 82); and Deutsche Oper Berlin (1965-71). His close association with Wiener Philharmoniker includes 11 internationally televised New Year's Concerts. In 2011, he completed a Mahler cycle in London with Philharmonia Orchestra.

In 1953 Maazel made his European début. He quickly established himself as a major artist, appearing at Bayreuth in 1960 (the first American to do so), with Boston Symphony in 1961, and at Salzburg Festival in 1963. Maazel is also a highly regarded composer. Maazel has conducted nearly 200 orchestras in no fewer than 7,000 opera and concert performances. He has made over 300 recordings, winning ten Grands Prix du Disque awards.

Equally committed to environmental and humanitarian causes, he has raised millions of dollars for such organisations as UNESCO, WWF, Red Cross and United Nations High Commissioner for Refugees.

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SHARE & TOUCH...

香港管弦樂團教育及社區活動

The Hong Kong Philharmonic's Education
& Community Engagements



1 9-11-2012 太古「港樂·星夜·交響曲」@中環新海濱
Swire Symphony Under The Stars @ The New Central Harbourfront

2 16-3-2013 港樂社區音樂會—小天鵝與港樂
HK Phil Community Concert - Petite Swans and the HK Phil

3 香港董氏慈善基金會「青少年聽眾」計劃—會員活動
鋼琴大師班—狄里柏斯基
The Tung Foundation Young Audience Scheme - member activity
Piano Masterclass - Simon Trpčeski

4 賽馬會音樂密碼教育計劃—學校專場音樂會
Jockey Club Keys to Music Education Programme -
School Concerts

5 賽馬會音樂密碼教育計劃—室樂小組到校表演
Jockey Club Keys to Music Education Programme -
Ensemble Visits to Schools





與首席圓號江藺對談

MEET OUR PRINCIPAL HORN

LIN JIANG

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

讀中學時，學校給了我們很多機會在世界各地巡迴演出。有一次我去了津巴布韋參加哈拉雷國際藝術節，度過了非常美好的時光。我想，圓號能讓我走遍世界各地，甚至可以在演奏美妙的室樂過程中，投入歷奇之旅。從那時候開始，我就很想當樂手。

你從哪些途徑加入演奏行業？

我十歲開始學圓號，當就讀中學第十一年級時拿到獎學金，可以豁免大學入學試，直接升讀維多利亞藝術學院，所以我二話不說就去了。之後我跟隨多位老師在不同國家繼續學習，直到找到工作為止。

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？

史特拉汶斯基的《春之祭》。這部作品讓我學到如何真正欣賞音樂。第一次聽的時候，只覺那簡直是一片胡言亂語，可是到了現在，它卻是所有時期樂曲當中最喜歡的作品之一。這首樂曲力量澎湃、極具感染力，可是第一次聽的時候卻讓人無比迷惑。它教曉我如果要欣賞一件事物，就一定先要了解它，這個過程需要時間和努力。當你付出愈多，你就會得到更多，做人處事其實也可以這樣說。

你最喜愛接觸哪一位音樂家（無論在世與否）？為什麼呢？

米高·積遜。作為演出者/藝人，相信沒有人可以與之匹敵。

你曾經出席過或聽過什麼最難忘的音樂會？

歷圖指揮柏林愛樂，演奏全海頓曲目。我當初也不知道這樣簡單的作品也可以引起觀眾如此深刻的共鳴。

At what age did you know you wanted to be a professional musician?

Was there a particular event that prompted this decision?

When I was in high school, my school offered many music tours around the world. After going on a fantastic trip to Zimbabwe for the Harare International Arts festival, I thought that playing the horn meant travelling around the world and going on safaris whilst playing beautiful chamber music, from then on I really wanted to become a musician.

What path did you take to join the industry?

I started playing the horn at the age of 10. I was offered a Scholarship to the Victorian College of the Arts in Year 11 without having to do my university entrance exams, so I jumped at that opportunity and continued studying with multiple teachers in multiple countries until I found a job.

Which piece of music has had the greatest impact on your career & life and why?

Stravinsky's *Rite of Spring*. This work helped me develop a true appreciation to music. After listening to it for the first time, I thought it was gibberish, however, now it has become one of my favourite works of all time. The music is so powerful and effective, yet so bewildering when you first hear it. It really taught me that to appreciate something, you have to understand it first, and that it takes time and effort. The more you put into it, the more rewarding your experience will be and the same can be said for anything in life really.

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

Michael Jackson. As a performer/entertainer, I believe there is no one that can match his ability to entertain.



當你付出愈多，你就會得到更多，做人處事其實也可以這樣說。

THE MORE YOU PUT INTO IT, THE MORE REWARDING
YOUR EXPERIENCE WILL BE AND THE SAME CAN BE SAID FOR
ANYTHING IN LIFE REALLY.

你夢想中的演奏會是怎麼樣？

與巴伐利亞電台樂團及指揮楊遜斯合作演奏馬勒第一〔交響曲〕，或者與克萊伯演出華格納歌劇〔他領導的任何一個樂團都好，巴伐利亞國家歌劇院、大都會歌劇院都行！〕

今晚的音樂會，你認為觀眾應留心收聽什麼？

音樂會開始時，有一段來自《萊茵河的黃金》、非常著名的圓號樂段，描寫萊茵河的華麗和優美。另外一段當然是在後台吹奏、《齊格菲》的號聲〔短板〕。號聲代表拿著布倫曉特的盾牌、走在旅途上的齊格菲，來自《指環》四部曲的最後一部：《諸神的黃昏》。

倘若你不是樂團的樂師，你想你會從事哪一類型的音樂事業？

我想我會教導學生吧。把累積多年的知識傳給他人，是非常美妙的過程。教導別人讓我得到很多，如果遇上投入、用功而且和我同樣熱愛音樂的學生，那就更令人滿足。

最近你透過ipod或MP3收聽什麼？

Coldplay的《Parachutes》。

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？

他們必須勤奮、毅力、不斷尋找啟發和保持樂觀。這個行業很難進去，可是入行後你的事業將會非常充實，而且極具滿足感。

踏出了音樂廳以外，日常生活中你最喜愛做什麼？

打壁球、遠足、品嚐香港的各種美食。

在香港生活，你最喜愛什麼？

就是可以坐渡輪上班，又可以跳上一條小船去遠足、遠離都市煩囂、回歸大自然。當然還有全球各地的美食，全部都可以隨時在附近品嚐得到！

中譯：施文慧

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

Berlin Philharmonic with Simon Rattle, performing an all Haydn program. I didn't know such simple works could have such a profound effect on the audience.

Your dream performance would be?

Mahler 1 (Symphony No. 1) with Bavarian Radio Orchestra under the Baton of Mariss Jansons or a Wagner opera with Carlos Kleiber (any one of his major orchestras, Bavarian State Opera or The Met would be fine!)

What should audience members listen out for in tonight's concert?

The opening of the concert from *Das Rheingold*, a famous drone by the horns that depicts the flow and grandeur of the river Rhine. And of course the *Siegfried* short call, which is played offstage. Representing Siegfried on his journey with Brunnhilde's shield from the final instalment of the *Ring* cycle, *Götterdämmerung*.

If you were not an orchestral musician what musical career path do you think you might have taken?

Teaching. I love passing on knowledge that I have gathered over the years, and I really do find teaching to be extremely rewarding and fulfilling especially when the student is dedicated, hardworking and has the same passion for music as you do.

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

Coldplay's *Parachutes*.

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

Hard work, perseverance, keeping inspired and having a positive outlook. It is a very tough industry to break into, but when you do, is an extremely rewarding and fulfilling career.

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

I love playing squash, hiking and eating the delicious food Hong Kong has to offer.

What is your favourite part of Hong Kong life?

The fact that you can catch a ferry to work, and that you can escape the hustle and bustle of the city, just by taking a boat and going on a wonderful hike, be surrounded by nature and of course the fantastic food from all regions of the globe that is available at our doorstep!

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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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 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



徐恆
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



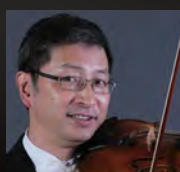
何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



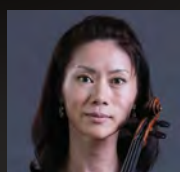
冒異國
Mao Yiguo



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



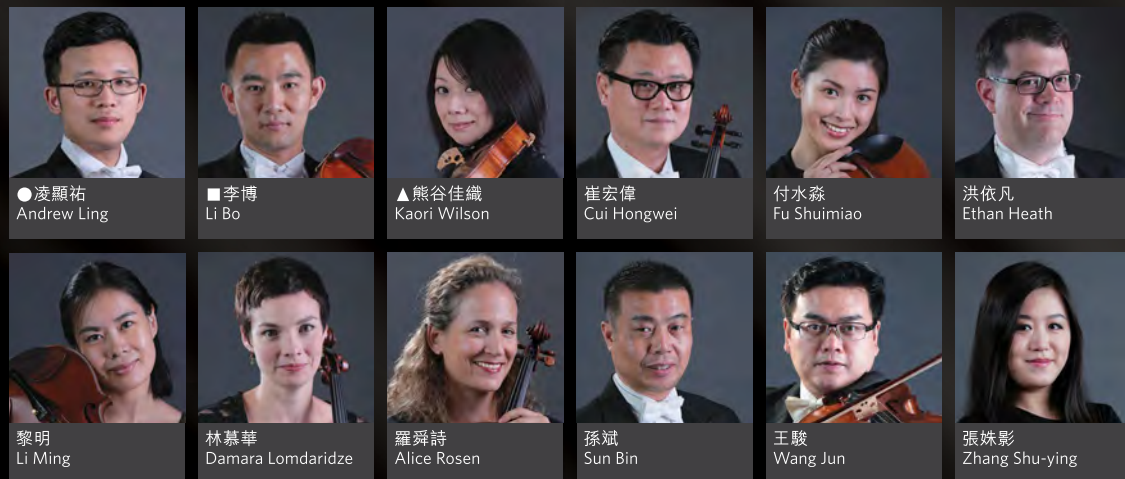
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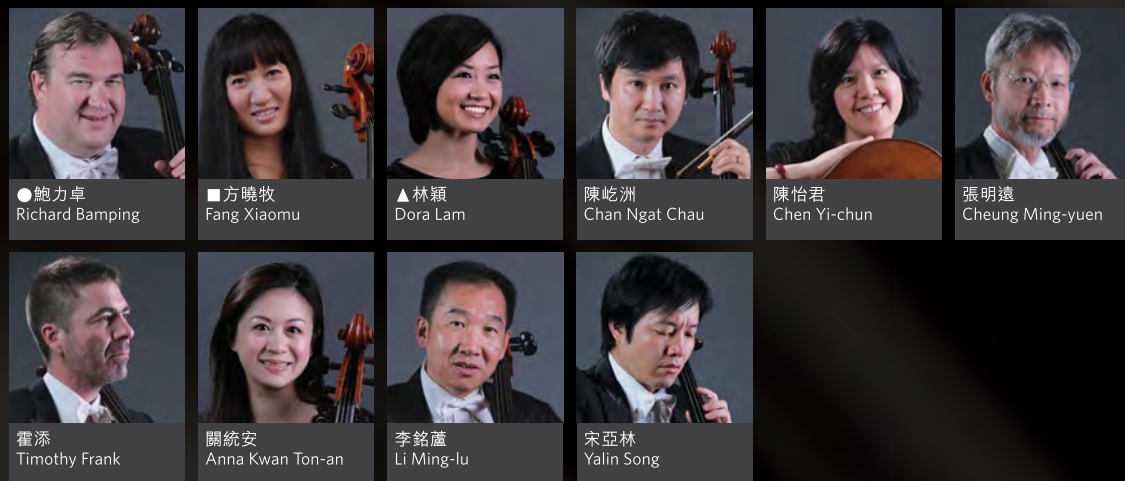
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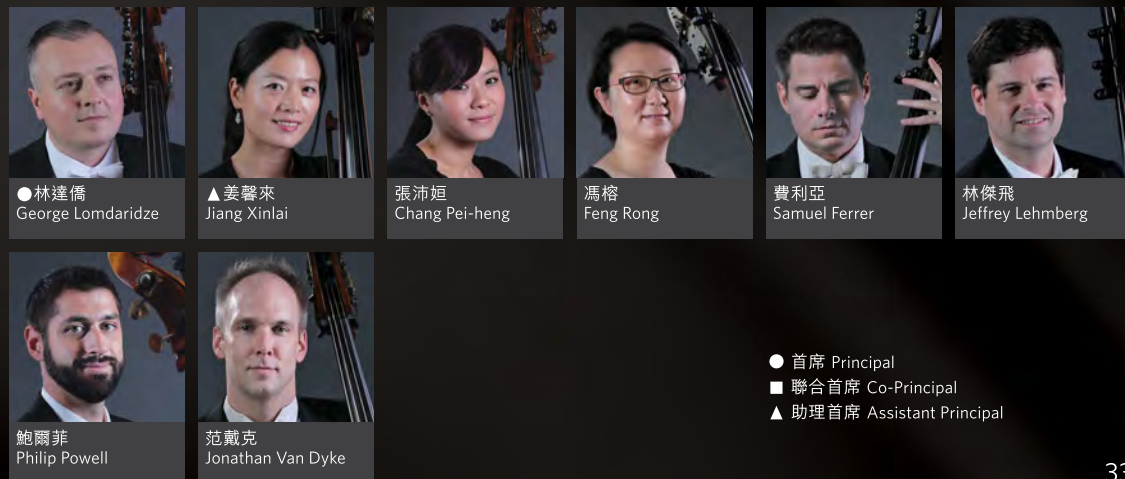
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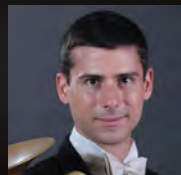
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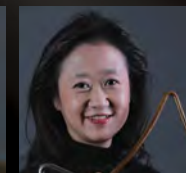
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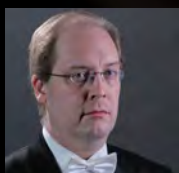
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Schumann: Cello Concerto in A minor, Op. 129

孟德爾頌: A大調第四交響曲, 作品90, 《意大利》

Mendelssohn: Symphony No. 4 in A, Op. 90, "Italian"



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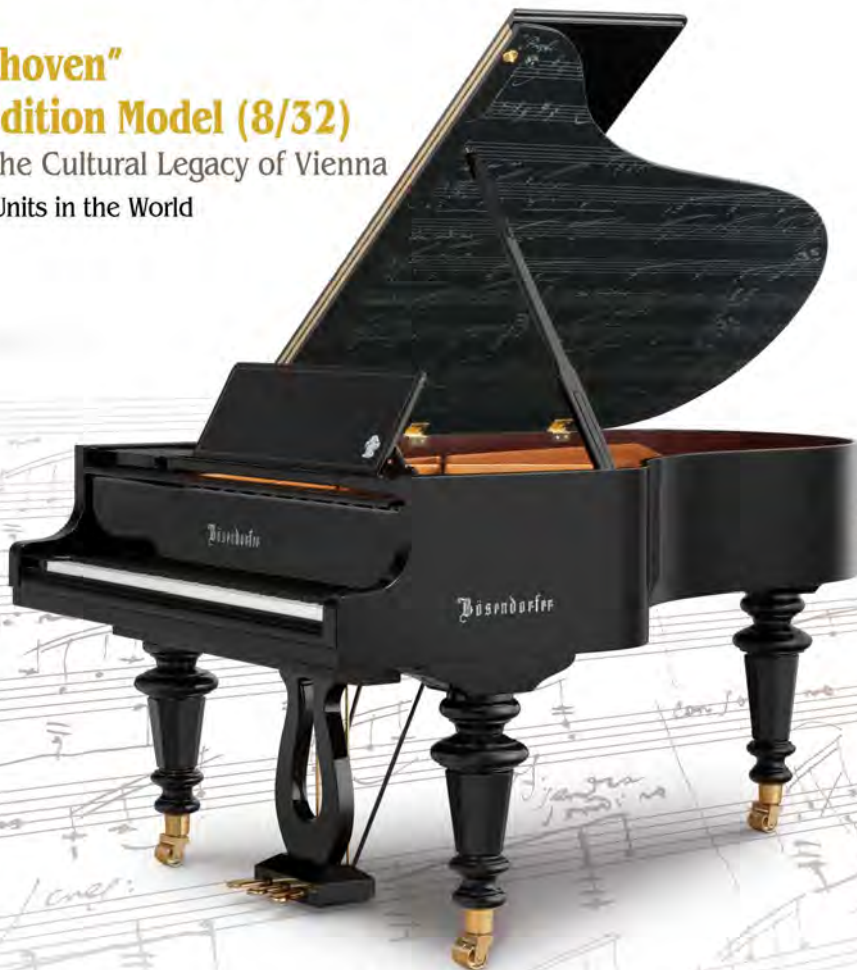
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