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MAHLER & MENDELSSOHN

26 & 27 MAY 2017

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梵志登 Jaap van Zweden

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馬勒與孟德爾遜



MAHLER & MENDELSSOHN

MENDELSSOHN

~12'

孟德爾遜：《仲夏夜之夢》序曲

P. 8

A Midsummer Night's Dream—Overture

MENDELSSOHN

~21'

孟德爾遜：第一鋼琴協奏曲

P. 10

熱烈的甚快板

行板

急板

Piano Concerto no. 1

Molto allegro con fuoco

Andante

Presto

中場休息 interval

MAHLER

~54'

馬勒：第四交響曲

P. 14

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余隆，指揮

P. 19

Long Yu, conductor

王雅倫，鋼琴

P. 20

Serena Wang, piano

饒嵐，女高音

P. 21

Lan Rao, soprano



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《明報》



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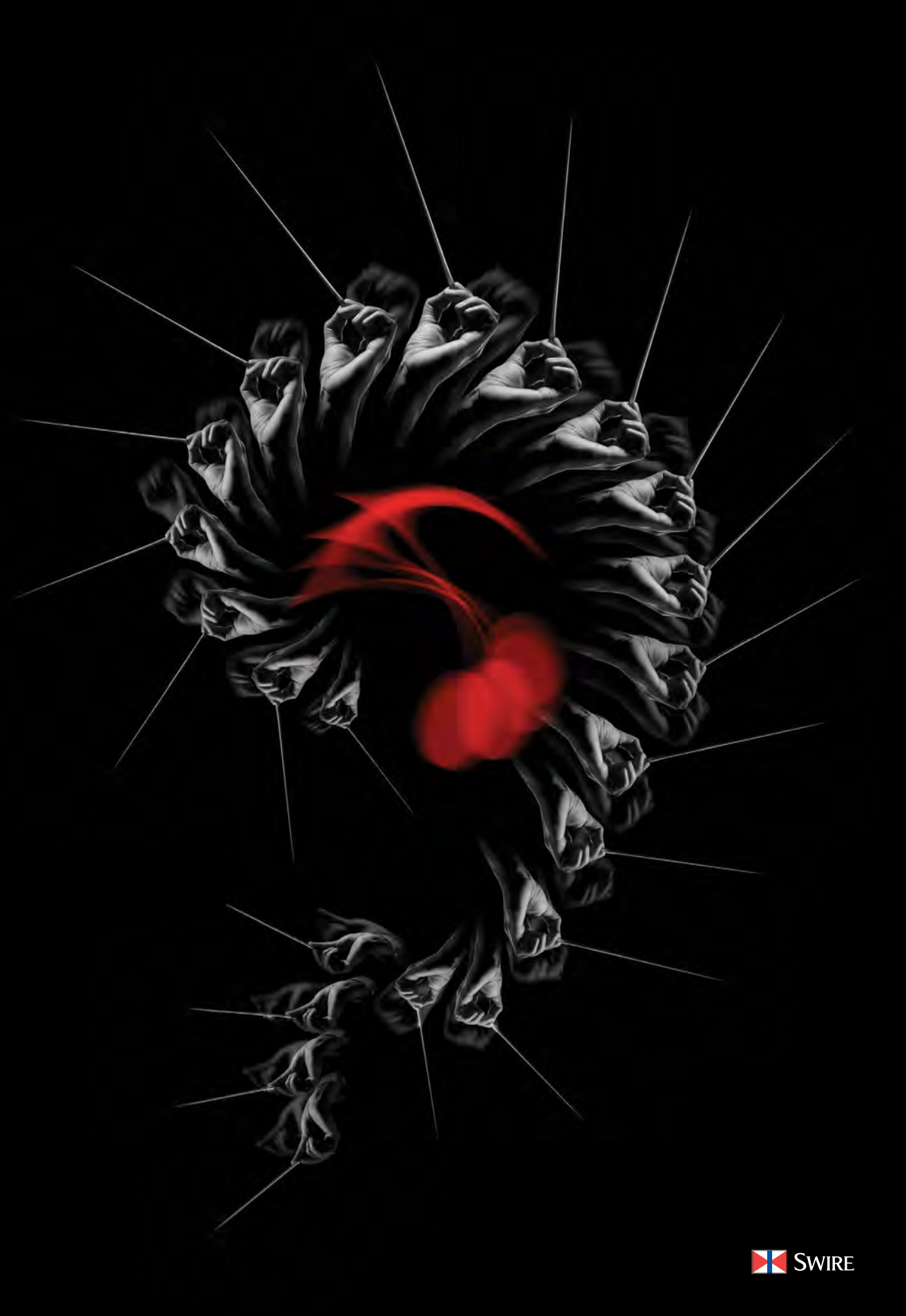
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孟德爾遜 《仲夏夜之夢》序曲，op. 21

FELIX MENDELSSOHN (1809-1847)

A Midsummer Night's Dream—Overture, op. 21

縱觀古今所有重要作曲家，童年最幸運的非孟德爾遜莫屬。他祖父梅瑟·孟德爾遜早年憑紡織生意發跡，後來更成為當代頂尖哲學家；兒子約瑟·孟德爾遜創辦了「孟德爾遜銀行」後，與兄弟阿伯拉咸（也就是孟德爾遜的父親）一起經營。銀行業務蒸蒸日上，不久已成為歐洲最賺錢的私人銀行，連沙俄政權都是其客戶。這家銀行一直由孟德爾遜家族經營，可是由於他們有猶太血統，因此1939年遭納粹黨迫害，被迫將所有業務交予德意志銀行，此後「孟德爾遜銀行」不復存在。

除了萬貫家財，梅瑟·孟德爾遜為子孫留下的資產，還包括與當代頂尖哲學家、作家和藝術家的深厚交情。孟德爾遜家族在柏林的大宅，簡直是文學、藝術、音樂集中地，活動非常頻繁——阿伯拉咸·孟德爾遜夫婦立心要讓四個子女（芬妮、孟德爾遜、利碧嘉和保羅）盡量多接觸高雅文化和嚴肅藝術。

將童年玩意變成傑作

孟德爾遜小時候跟姐姐芬妮特別要好（芬妮也很有作曲才華，但由於當時女作曲家不容於世，作品大多假託弟弟之名流傳），兩人經常在家中花園演戲，劇中所有角色全由兩人包辦；而且兩人都對《仲夏夜之夢》情有獨鍾，因此這種童年愛好日後開花結

Of all the major composers in history, none had so privileged a childhood as Felix Mendelssohn. His grandfather, Moses Mendelssohn, had made his fortune in the textile business before becoming one of the leading philosophers of the day. One of Moses' sons, Joseph, founded a bank—Mendelssohn & Co—which he ran with his brother Abraham, the composer's father. The bank quickly became one of the most profitable private banks in Europe, serving as bankers to Tsarist Russia, and only ceased to exist in 1939 when the Nazis forced it, as a Jewish-run bank, to hand over all its business to Deutsche Bank.

On top of the family's vast wealth, the legacy of Moses ensured that the Mendelssohns counted among their closest friends many of the leading philosophers, writers and artists of the day. Their Berlin residence became a veritable hive of artistic, literary and musical activity. Abraham and his wife were determined that their own four children—Fanny, Felix, Rebekah and Paul—should be given maximum exposure to high culture and serious art.

Childhood Fun Becomes Great Music

As children Felix was particularly close to his elder sister (who was herself a gifted composer but whose music, in a society when women were not accepted as composers, was usually passed off as her brother's) and the two of them used to put on plays in their garden taking all the parts between them. One of their favourites was *A Midsummer Night's Dream*. So it seems almost inevitable that his childish enthusiasm should have led to what has been described as "one of the most perfect pieces of music ever written"; his *Overture to A Midsummer Night's Dream* first publicly performed in Berlin in



果，造就了「史上最完美樂曲之一」，也實屬必然。孟德爾遜《仲夏夜之夢》序曲1827年2月公開首演，但樂曲其實寫於1826年，最初是首鋼琴二重奏。按孟德爾遜原本的構思，《仲夏夜之夢》序曲是首獨立成篇的音樂會作品，也似乎是第一首真正的「音樂會序曲」。

模仿驢子叫

序曲以四個悠長的和弦作為開端與結束，描繪月照下的魔法森林——莎士比亞筆下的故事就在這裡開展。蹦蹦跳跳的小提琴恍如亂成一團的眾仙子；樂團音量忽然增強，預示仙王奧白朗和仙后泰坦妮亞駕到。眾仙子仍在團團轉，直至波頓（頭腦單純的織工一名，但已被奧白朗施法變成驢子）冒失闖入。作曲家以樂器模仿驢叫，正是樂曲最惹人喜愛的時刻之一。



《仲夏夜之夢》中仙王仙后與眾仙子起舞的情景。
Oberon, Titania and Puck with Fairies Dancing. From Shakespeare's A Midsummer Night's Dream.
(by William Blake)

February 1827 but actually written the previous year as a piano duet. Being originally written simply as a stand-alone concert piece, this seems to have been the first true “Concert Overture”.

Imitation of a Donkey's Bray

The four soft, long drawn-out chords which both open and close the Overture depict the enchanted moonlit forest where the action of Shakespeare's play takes place. Scampering violins imply the frantic activity of fairies while a sudden burst of volume from the full orchestra heralds the arrival of the fairy King and Queen—Oberon and Titania. The fairies continue to rush around until the rude arrival of Bottom, a simple weaver who has been turned by one of Oberon's magic spells into an ass; Mendelssohn's musical imitation of the braying of a donkey is one of the Overture's most endearing moments.

編制

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INSTRUMENTATION

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

孟德爾遜 G小調第一鋼琴協奏曲，op. 25

FELIX MENDELSSOHN (1809-1847)

Piano Concerto no. 1 in G minor, op. 25

熱烈的甚快板

行板

急板

Molto allegro con fuoco

Andante

Presto

孟德爾遜身為家中長子，長大後似乎應該繼承家族生意，掌管孟德爾遜銀行的業務，但事實上生意卻由弟弟保羅打理。至於孟德爾遜，他的才華實在太廣泛，其實無論投身任何行業都可以。他集運動健將、出色泳手、天才詩人、天才畫家、作家與哲學家於一身，更精通多國語言；音樂上，他精通小提琴、鋼琴、管風琴和指揮，而且自幼顯露出卓越的作曲才華。

創作力驚人

1822年，年僅11歲的孟德爾遜寫作了鋼琴協奏曲和小提琴協奏曲各一首；翌年（1823年，12歲）面世的有一首鋼琴與小提琴雙重協奏曲和一首雙鋼琴協奏曲；再一年後（13歲），是一首新的雙鋼琴協奏曲。今晚演出的協奏曲雖說是「第一」，但其實卻是近十年後的作品。這時孟德爾遜的作品不但已甚有名氣，他本人也是歐洲炙手可熱的鋼琴演奏家。事實上，G小調第一鋼琴協奏曲正是孟德爾遜遊走歐洲各地時創作的樂曲（清楚點說是在意大利和瑞士），準備返回德國後親自演奏；樂曲只花了他三天寫作。

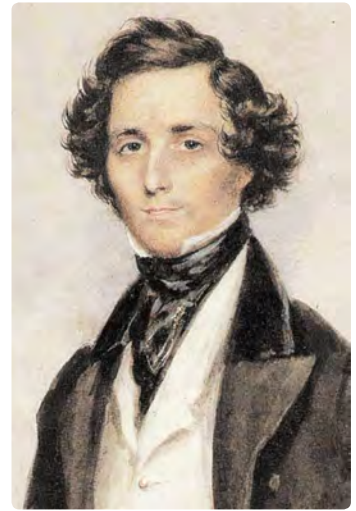
As the eldest of Abraham Mendelssohn's sons, it might have been expected that Felix would inherit the management of Mendelssohn & Co, but that passed to his brother Paul. For his part, Felix's range of abilities was so vast he could possibly have turned his hand to just about any career he wanted. He was an exceptional athlete, a strong swimmer, a talented poet and painter, a writer and philosopher, and was fluent in several languages. In the field of music he became a noted violinist, pianist, organist and conductor, and he showed exceptional gifts as a composer from a very young age.

Five Concertos in Three Years—One in Three Days

In 1822, when he was just 11, he wrote both a piano concerto and a violin concerto. In 1823, aged 12, he produced two more concertos, a double concerto for violin and piano and one for two pianos. And at the age of 13 he wrote a second concerto for two pianos. But the concerto heard in today's concert, despite being described as "Concerto no. 1", was actually written almost a decade later. By then, Mendelssohn had not only achieved considerable fame as a composer, but was also in demand across Europe as a concert pianist. Indeed it was on his travels across Europe (specifically in Italy and Switzerland) that he composed this concerto to play on his return to Germany. He wrote it in just three days.



孟德爾遜
Felix Mendelssohn
(by James Warren Child)



最優秀的鋼琴家

當時許多鋼琴演奏家都喜歡肆無忌憚地炫技，但孟德爾遜的鋼琴技巧卻與他們大相逕庭。正如當時一位樂評觀察所得：「他（孟德爾遜）雙手細小，手指尖細。在琴鍵上，他的手指恍如有智慧的鮮活生物一樣，充滿生命力和感染力。他彈琴時的姿態毫不造作，一如他的言行舉止。演奏時他偶然會左搖右擺，但一般來說都是安靜而專注的。」另一位樂評則寫道：「只要孟德爾遜坐在鋼琴前，音樂就會汨汨而出，而且才思不絕，恍如天成。」不過，大概出自鋼琴名家克拉拉·舒曼口中的讚譽才最有分量：「依我看，他素來是最優秀的鋼琴家。」G小調第一鋼琴協奏曲1831年10月在慕尼黑首演，由孟德爾遜親自負責獨奏；鋼琴部分極少炫技，由此可窺見他獨特的演奏風格。

青春的音樂 青春的演奏者

全曲三樂章一氣呵成，沒有間斷，樂章之間以小號號角曲分隔。**第一樂章**的樂團引子極為簡潔但不失戲劇性，然後鋼琴突然響起。暴烈的氣氛持續了好一陣子，直至鋼琴奏出較優雅的樂思。這個主題交到樂團手上時，鋼琴就繞著主題愉快地穿梭。鋼琴與樂團一直都像在對話，毫無互鬥之心，也無意壓倒對方，只管平等地分享美妙的樂思。

The Best Pianist

Mendelssohn's piano technique was very different from the extravagant displays of virtuosity shown by so many other concert pianists of the day. As one contemporary critic observed; "His hands were small with tapered fingers. On the keys they behaved like living and intelligent creatures, full of life and sympathy. His action at the piano was as free from affectation as everything else that he did. He sometimes swayed from side to side, but usually his whole performance was quiet and absorbed." Another wrote, "when Mendelssohn sat at the piano, music poured out of him with the richness of an inborn genius", but perhaps the best praise came from the noted pianist Clara Schumann who said of Mendelssohn; "He remains for me the dearest pianist of all". Mendelssohn was the soloist in the concerto's first performance, held in Munich on 17 October 1831, and something of his unique performing style is evident in the very understated virtuosity of the piano writing.

Youthful Music for a Youthful Performer

The concerto's three movements run without a break, each being separated from the other by means of a trumpet fanfare. After the briefest of orchestral introductions, but one not devoid of a certain drama, the piano bursts in and the **first movement** continues in tempestuous mood for a while until the piano introduces a more graceful idea. When the orchestra plays this new theme the piano flutters around happily, and throughout the

孟德爾遜 G小調第一鋼琴協奏曲，op. 25

FELIX MENDELSSOHN (1809-1847)

Piano Concerto no. 1 in G minor, op. 25

幾套《無詞之歌》是孟德爾遜極受歡迎的鋼琴作品，當中如歌一般迷人的特性，也可見於抒情的**第二樂章**：樂章開始時低音弦樂那迷人的主題，後來成為全樂章的基礎。

孟德爾遜不少頂級佳作都輕鬆愉快，效果有點像不斷冒升的氣泡。**第三樂章**正是箇中典範：旋律優美活潑，純真得令人疑慮全消。孟德爾遜寫作G小調協奏曲時年僅22歲；如果說他這時的作品已相當成熟，那麼他的樂思卻依然充滿青春朝氣——如今晚演奏的鋼琴家。

movement the piano and orchestra indulge in a kind of non-combative dialogue, never competing with each other for dominance, but sharing the good ideas in equal measure.

Among Mendelssohn's best-loved piano pieces are several sets of "Songs Without Words", and much of the charming, song-like character of those pieces is found in the lyrical **second movement**, based on an enchanting theme initially announced by the lower strings.

Mendelssohn's best music is often characterised by a lightness of mood and an almost bubbly texture typified by the tuneful, energetic, and disarmingly innocent **third movement**. If, at the age of 22, when he wrote this concerto, Mendelssohn was well into his maturity as a composer, his musical ideas were—like today's pianist—still infectiously youthful.

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

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馬勒 G大調第四交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 4 in G

沉著地，不匆忙

悠閒地，不倉促

平靜地

很舒服地

Bedächtig, nicht eilen

In gemächlicher Bewegung, ohne Hast

Ruhevoll

Sehr behaglich

孟德爾遜童年時住過的柏林大宅早已毀於二戰，現在僅餘一張照片可一睹大宅原貌：從照片可見，那是幢相當富麗堂皇的房子。至於馬勒，他的童年居所卻沒有照片留下，但據馬勒憶述，那所房子「窗戶沒有玻璃，門前有個水窪」。孟德爾遜在富裕、慈愛和穩定的家庭長大，馬勒的父親貝赫特·馬勒則是個馬車夫，又經營飲品店，更經常粗暴對待身患殘疾的太太。馬勒共有十二兄弟姊妹，但當中連同馬勒只有七個能長大成人，其中以馬勒最年長。馬勒年幼時已熱愛音樂；他父親認為，雖然自己音樂差勁，但也希望兒子在音樂上成材，故此也大力栽培，先將兒子送到布拉格學鋼琴，再送他到維也納。馬勒十五歲時考進維也納音樂學院，主修鋼琴和作曲，不過他後來卻以指揮為業。

不安的巴黎之旅

馬勒1900年與維也納歌劇院樂團出訪巴黎，在萬國博覽會上演出。但很不幸，樂團管理層沒想到六月宜於出遊度假，因此巴黎大部分樂迷都沒有留在城內，紛紛到郊外避暑去。至於親臨音樂會觀賞的巴黎

The one surviving photograph of Mendelssohn's childhood home in Berlin (it was destroyed during the Second World War) shows it to be positively palatial. No photographs exist of Gustav Mahler's childhood home in Bohemia, but he recalled that it was "without glass to its windows and with a puddle at its front". And while Mendelssohn had been raised in a wealthy, loving and stable home, Mahler's father, Bernhard, was a coachman who ran a small drink-shop, and was frequently violent to his disabled wife. Mahler was one of 13 children, and the oldest of seven who survived infancy. He developed a very early love for music. Keen to see his son succeed where he had failed, Bernhard Mahler sent him to Prague to study the piano, and later to Vienna where, at the age of 15, he enrolled in the conservatory where he studied piano and composition, but it was as a conductor that he eventually carved out a career.

A Fraught Trip to Paris

In June 1900 Gustav Mahler was asked to conduct the Vienna Philharmonic Orchestra at the World Fair in Paris. Unfortunately nobody in the orchestra's management had realised that June was a holiday month and most of Paris's music lovers would be away from the city and enjoying the cool of the countryside. Critics who did attend bemoaned the fact that, while there was "no one to touch Mahler with his simple stance, straightforward gesture that will suddenly flare up to marvellous impetuosity,



樂評人，雖然認為「馬勒實在無與倫比：他站姿簡單，手勢易懂，霎那間卻能變得滿有衝勁，顯露出特殊的洞察力，以及了不起的指揮手法」（卡圖·曼德斯語），卻又埋怨說「我們很抱歉馬勒先生沒有演出他本人的作品」（皮耶·拉羅語，《時代日報》）。不過拉羅和其他樂評人都有所不知了，馬勒當時正全神貫注寫作一首新的交響曲。他自巴黎回國後，馬上趕到風光如畫的卡林西亞山脈韋登湖畔，前往小村莊邁亞尼格避暑兼埋首寫作，僅六週就將整首樂曲寫下。他給友人寫信道：「我的第四交響曲1900年8月6日星期天在邁亞尼格完成。到了冬天我就會準備謄正本。」

在巴黎幾經折騰之後來到邁亞尼格度假避暑，馬勒實在求之不得，因此全曲均瀟灑著輕鬆愉快的氣氛。相對於他的「第二」和「第三」，「第四」所用的樂團規模較小，唯一破格之處是引用了《少年魔號》其中一首歌曲，並由獨唱女高音唱出。歌曲集《少年魔號》是馬勒1892年的作品，改編自同名德國童話集。

人生在世，當下即永恆

布拉戈夫著有一本權威馬勒傳記，當中有以下記載：「第四交響曲是由終樂章開始，從尾到頭逆向籌劃的。他把歌曲放在終樂章，也就奠定了全曲的基調。」馬勒自言樂曲是形容



馬勒就是在這間小屋完成第四交響曲。

Mahler's composing hut at Maiernigg, Austria.

(Wikimedia Commons)

special insight and manner of conducting” (the words of Catulle Mendès), “we should like to express our regret that Herr Mahler has not seen his way to performing one of his own works” (Pierre Lalo in *Le Temps*). What Lalo and his fellow critics did not know was that Mahler was ready preoccupied with a new symphony and as soon as he got back from Paris he took a summer break in the village of Maiernigg on the shores of the picturesque Wörthensee in the Carinthian Mountains and, in the space of just six weeks committed the whole thing to paper. As he wrote to a friend, “so my fourth symphony was completed on Sunday 6 August 1900 at Maiernigg. I'll make a fair copy of it in the winter”.

After the trials and tribulations of the Paris tour, the summer break in Maiernigg was the ideal thing, and much of the happiness and ease he experienced there finds its way into the symphony. Scored, unlike its immediate predecessors, for a relatively modest orchestra, the only unusual element is the inclusion of a solo soprano who sings a song from *Das Knaben Wunderhorn*, an anthology of German children's tales which Mahler had earlier set to music in 1892.

馬勒 G大調第四交響曲

GUSTAV MAHLER (1860-1911)

Symphony no. 4 in G



馬勒對奇怪詭異的聲音情有獨鍾。
Mahler was fond of eerie and
strange sounds.

©Emil Orlik

「死神化身成友善的形象與我們同行，帶領我們從當下步向死後」，甚至考慮過以「人生在世，當下即為永恆」為**第一樂章**副題。恍如雀鳥啼轉的長笛，與雪橇鈴一同為樂曲掀開序幕；稍後的小曲調表達出對生命的熱愛，令人戒心盡消。木管樂不時奏出調皮的音型，彷彿在刻劃童年時代的純真與樂觀。

馬勒對奇怪詭異的聲音情有獨鍾，這一點可見於神氣活現的**第二樂章**：獨奏小提琴定弦較平常高一個音，明顯是效法聖桑《骷髏之舞》（碰巧《骷髏之舞》約廿五年前首演的地點也是巴黎）。馬勒在這裡以獨奏小提琴代表死神，樂章初時更以「老朋友死神拉起琴來啦！」為題。死神向孩童邀舞，

“The World as Eternal Present”

As Kurt Blaukopf suggests in his authoritative biography of Mahler; “The plan of the Fourth Symphony is conceived retrospectively from the Finale. In making the song the final movement Mahler determined the character of the whole work”. Mahler himself suggested that the work described “a journey with the friendly figure of Death who leads us on from the present to the hereafter”, and had initially thought of subtitling the **first movement** “The World as Eternal Present”. Beginning with a chorus of chirping flutes and sleigh bells, it opens with a disarming little tune full of pure love of life. Playful figures from the wind periodically crop up as if to depict the innocence and optimism of childhood.

Mahler’s love of eerie and strange sounds is revealed in the perky **second movement** in which the solo violin (which represents the figure of Death—Mahler’s original title for this movement was “Friend Death strikes up his fiddle!”) is tuned a tone higher than usual—strong echoes here of Saint-Saëns’ *Danse Macabre* which was premiered, coincidentally in Paris, a quarter of a century earlier. Here Death invites the children to join him in a far-from-frightening dance which ends on a decidedly cheeky note.

This gives way to the tranquil string theme of the **third movement** which comprises a set of variations not just on this theme but on several of the themes heard in the previous movements; looking back, if you like, wistfully, sometimes sadly and even, at one time, passionately, over episodes of a life on earth.



舞曲不但一點也不嚇人，還故意賴皮地完結。

接著是**第三樂章**平靜的弦樂主題。這個樂章以變奏曲體裁寫成，可是變奏的材料除了剛出現的主題外，還包括第一、二樂章裡的幾個主題——彷彿在塵世走了一趟，回首前塵，時而依戀，時而憂戚，時而激昂。

孩子眼中的天堂

旅程在璀璨輝煌中到達終點，音樂也到了**第四樂章**。馬勒指示獨唱女高音「以童稚、愉快的音色」，唱出孩童眼中的天堂生活，並加入第一樂章用過的雪橇鈴。英國管故作正經地將一個音型吹奏四次，之後由豎琴為全曲畫上句號——傳統上，豎琴總會令人想起天堂、想起天使。

樂曲剖析中譯：鄭曉彤

A Child's View of Heaven

In a blaze of glory the journey's ultimate goal is reached and we move into the **fourth movement**. Here Mahler sets a song presenting a child's view of life in Heaven, and instructing the solo soprano to sing "with a childlike, cheerful tone", reintroduces the sleigh bells from the first movement. After four mock-serious chirps from the cor anglais, the symphony ends with the harp—an instrument traditionally associated with heavenly life and angels.

PROGRAMME NOTES BY DR MARC ROCHESTER

編制

四支長笛（其二兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼降E單簧管、一兼低音單簧管）、三支巴松管（其一兼低音巴松管）、四支圓號、三支小號、定音鼓、敲擊樂器、豎琴及弦樂組。

INSTRUMENTATION

Four flutes (two doubling piccolos), three oboes (one doubling cor anglais), three clarinets (one doubling E flat clarinet and one doubling bass clarinet), three bassoons (one doubling contra bassoon), four horns, three trumpets, timpani, percussion, harp and strings.

天國的生活
(選自《少年魔號》)

我們享受天國的喜樂，
拋開凡塵的一切。
世間的一切紛擾，
在天國杳然無蹤！
活於最溫和的安寧之中！

如天使般過活，
卻又生趣盎然！
我們跳舞和跑動，
我們又唱又跳！
聖彼得在天堂守護著我們！

約翰把小羊放出來，
屠夫賀洛德虎視眈眈！
我們把一隻溫馴的、
無辜而溫馴的
親愛小羔羊處死。

聖路加宰了牛，
毫無顧慮或擔憂。
在天國的酒窖裡，
美酒皆是免費的。
天使們齊烘麵包。

各種美味蔬菜，
皆在天國菜園中生長，
上好的蘆筍和香草，
我們想要的東西，
皆盛載滿盤獻給我們！

上等的蘋果、梨和葡萄，
園丁任君挑選！
想要獐和野兔？
牠們在大街上
隨處走動！

每逢佳節臨近，
魚兒又高興地游動。

看聖彼得帶著
他的漁網和魚餌，
跑到天國的魚塘。
聖瑪莎必定要掌廚！

凡塵的一切樂韻，
都無法跟我們的相比，
當一萬一千個少女
齊齊翩翩起舞時，
聖烏蘇拉也笑逐顏開！

凡塵的一切樂韻，
都無法跟我們的相比，
西西莉婭和一幫親友
都是絕佳的宮廷樂手。
天使的妙韻，
使我們感到快慰，
萬物都被歡欣喚醒了！

Das himmlische Leben
(aus *Des Knaben Wunderhorn*)

Wir genießen die himmlischen Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanftester Ruh!

Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein geduldig's
Unschuldig's, geduldig's
Ein liebliches Lämmlein zu Tod!

Sankt Lukas den Ochsen tät schlachten
Ohn' einig's Bedenken und Achten;
Der Wein kost' kein' Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen,
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!

Gut Apfel, gut' Birn' und gut' Trauben,
Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen?
Auf offner Straßen
Sie laufen herbei!

Sollt ein Festtag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

Kein' Musik ist ja nicht auf Erden,
Die unsrer vergleichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen!
Sankt Ursula selbst dazu lacht!

Kein' Musik ist ja nicht auf Erden,
Die unsrer vergleichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Daß alles für Freuden erwacht!

This Heavenly Life
(from *The Boy's Magic Horn*)

We enjoy Heaven's delights,
And we ignore earthly things.
No worldly noise
is heard in Heaven!
All here live in gentlest repose!

We lead an angelic life
But are also quite happy!
We dance and jump,
We hop and sing!
St. Peter in Heaven looks on!

John lets the lamb go,
The butcher Herod watches it!
We lead a patient,
An innocent, patient,
Dear lamb to death

St Luke slaughters the ox
Without any care or concern.
Wine costs nothing
In the heavenly cellar;
The angels, they bake the bread.

Good vegetables of all kinds
Grow in the heavenly garden!
Good asparagus, herbs
And anything we want,
Complete basketfuls are there for us!

Good apples, good pears and good grapes,
The gardeners, they grow everything!
Want venison, want rabbits?
They run freely about
On the open streets!

When a festival approaches
All the fish swim up gladly!

St. Peter runs off cheerfully
With his net and his bait
To the heavenly lake.
St. Martha is the cook!

No music anywhere on earth
Can compare with ours.
Eleven thousand young girls
Dance without a care!
Even St. Ursula laughs!

No music anywhere on earth
Can compare with ours.
Cecilia and her relations
Are excellent court-musicians.
The angels' voices
Delight the senses,
All things are awoken to joy!



余隆 LONG YU

指揮 Conductor

余隆是中國首屈一指的指揮，在國際藝壇上聲譽日隆。他現為北京藝術節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

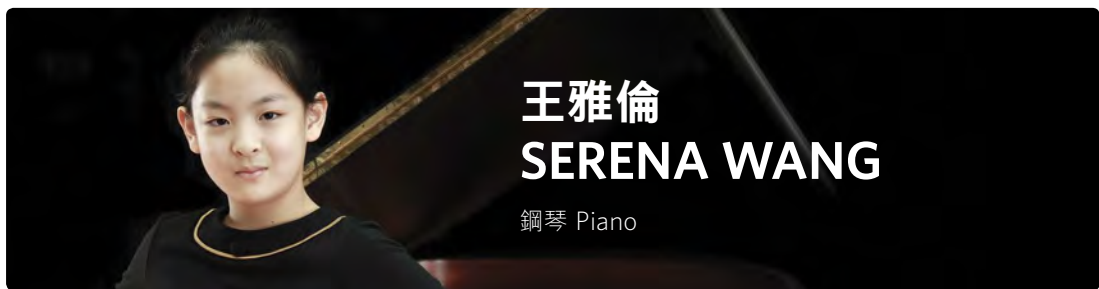
余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎管弦樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、港樂、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度「萬寶龍卓越藝術成就獎」，2003年獲法國政府特別授予「法蘭西文學藝術騎士勳章」，2005年獲意大利總統頒發「共和國騎士勳章」，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作的貢獻。

The pre-eminent Chinese conductor with an established international reputation, Long Yu is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony Orchestras, the co-director of MISA Shanghai Summer Festival, and the principal guest conductor of the HK Phil.

Long Yu frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, HK Phil, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchanging and music development in China.



王雅倫 SERENA WANG

鋼琴 Piano

於2015年6月，年僅10歲的鋼琴天才王雅倫在梅達指揮下，與上海交響樂團合作演出貝多芬第一鋼琴協奏曲。當時80歲的指揮梅達盛讚王雅倫出眾的音樂才華。同年8月，她獲邀再度與上海交響樂團合作，由著名指揮余隆帶領，於第二次世界大戰結束暨聯合國成立70周年的慶典上演出，負責貝多芬《合唱幻想曲》的鋼琴獨奏。

王雅倫生於2004年，四歲開始學習鋼琴。2010年，五歲的她在加州大學柏克萊分校舉辦的巴赫鋼琴比賽勝出，為該比賽史上最年輕的得獎者。2013年8月，她應Channel Classics邀請到荷蘭灌錄個人專輯。該錄音於2014年4月全球發行，大獲好評。

2015年1月，王雅倫與廣州交響樂團在瑞士演出，於伯恩文化宮及聖加崙音樂廳演奏貝多芬第一鋼琴協奏曲。瑞士巡演後，又與指揮張國勇到芬蘭巡演，演奏蕭邦鋼琴協奏曲。2016年11月王雅倫與中國愛樂樂團在余隆帶領下，到溫哥華、三藩市、洛杉磯等地巡演。

In June 2015, 10-year-old piano prodigy Serena Wang performed Beethoven's Piano Concerto no. 1 with the Shanghai Symphony Orchestra under the baton of 80-year-old conductor Zubin Mehta, who praised Serena highly and was astonished by her musical talent. In August Serena was invited to collaborate with the Shanghai Symphony Orchestra and celebrated Chinese conductor Long Yu in a musical celebration marking 70 years since both the ending of World War II and the establishment of the UN, at the General Assembly of the United Nations. She performed the solo piano in Beethoven's *Choral Fantasy*.

Born in 2004 Serena Wang started piano lessons at the age of four, and in 2010 became the youngest prize-winner in the Bach Piano Competition held by the University of California, Berkeley. In August 2013, at the invitation of Channel Classics, she went to the Netherlands and recorded her personal album which was released globally in April 2014. The recording won critical acclaim.

In January 2015 Serena played Beethoven's Piano Concerto no. 1 at the Berne Kulturcasino and St. Gallen Tonhalle in Switzerland with the Guangzhou Symphony Orchestra. After the Swiss tour, she toured Finland and performed Chopin's Piano Concerto no. 1 with Zhang Guoyong. In 2016, Serena toured Vancouver, San Francisco and Los Angeles with the China Philharmonic Orchestra under Long Yu.



饒嵐

LAN RAO

女高音 Soprano

饒嵐在廣州開始學習聲樂，其後到北京中央音樂學院深造。1981年，她獲頒獎學金赴德國進修，在奧瑞·拉拿·荷夫曼及賀爾門下學習，從法蘭克福音樂學院畢業並獲發碩士學位。1988年她在慕尼黑音樂學院完成聲樂大師特授學位。在德國留學期間，她贏得維也納的藝術歌曲國際比賽冠軍，並在法蘭克福的德國藝術歌曲國際比賽中獲歌手成就獎。

2008年，她在羅馬梵蒂岡與中國愛樂樂團一同演出莫扎特的安魂曲。她於2010年榮獲北京人民大會堂頒發「最佳藝術指導老師獎」。

饒嵐自2007年移居香港，並獲香港大學專業進修學院委任為駐校藝術家，更成為兼客座教授。熱心教育的她，多次舉辦大師班和證書課程相關的聲樂訓練班，更同時擔任廣州星海音樂學院的客座教授及香港各大學的指定聲樂教師。

Lan Rao studied singing in Guangzhou and at the Central Conservatory of Music in Beijing. In 1981 she obtained a scholarship to study in Germany with Arleen Augér, Reiner Hoffmann and Hartmut Höll, and graduated from the Frankfurt Music Academy with a master's degree. She completed her Singing Master-Diploma at the Munich Music Academy in 1988. During her studies in Germany, she won first prize at the International Lieder (German song) Competition in Vienna and the Singer's Achievement Prize for Lieder Competition in Frankfurt/Main.

In 2008 she performed Mozart's Requiem with the China Philharmonic Orchestra at the Vatican in Rome. In 2010 she was presented the "Best Art Directing Teacher Award" at the Great Hall of the People in Beijing.

Since moving to Hong Kong in 2007, Lan Rao has been appointed as Artist-in-Residence by the School of Professional and Continuing Education of the University of Hong Kong and became a Visiting Professor. Besides actively conducting Masterclasses and providing group training to certificate courses, she is also a Visiting Professor at Xinghai Conservatory of Music in Guangzhou, and a designated vocal teacher at various universities in Hong Kong.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」
《今日歌劇》

Photo: Cheung Wai-lok

香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過一百五十場音樂會，把音樂帶給超過二十萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至最少2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

樂團在梵志登的領導下，正在進行眾多演出計劃，其中包括為期四年的華格納《尼伯龍的指環》旅程，以歌劇音樂會形式，每年演出一齣並灌錄整套聯篇歌劇，令港樂成為中港兩地首個演出整齣鉅著的本地樂團。港樂已完成旅程的第三部份，音樂會由拿索斯唱片進行現場錄；第一和第二部份唱片已經發行，並獲得國際上廣泛的正面評價。

同為在梵志登的領導下，港樂完成了台灣、歐洲和中國大陸的海外巡演，更於2017年4至5月期間完成亞洲五城（首爾、大阪、新加坡、墨爾本、悉尼）巡演之旅，以慶祝香港特區成立二十週年。

近年和港樂合作過的指揮家和演奏家包括：馬友友、阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

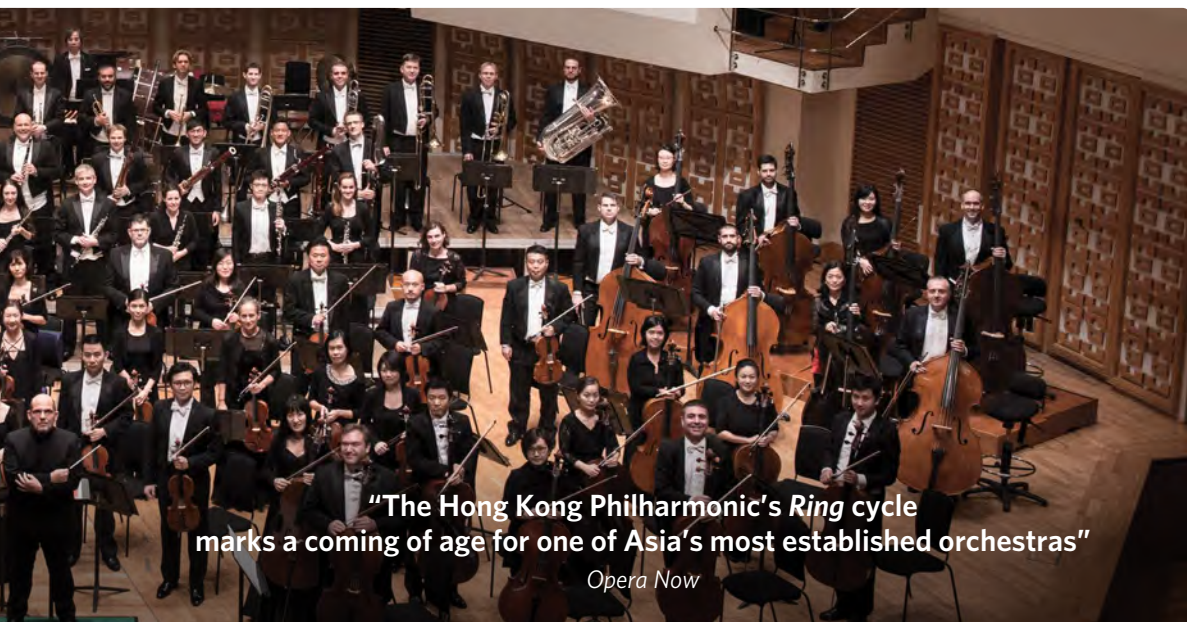
Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra just completed an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, Anne-Sophie Mutter, Yuja Wang and the late Lorin Maazel.



"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"

Opera Now

安蘇菲·慕達王羽佳及已辭世的馬捷爾等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及奧利波特·莫扎特《玩具交響曲》。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

港樂最初名為中英管弦樂團，1957年易名為香港管弦樂團，並於1974年職業化。

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra was originally called the Sino-British Orchestra. It was renamed as the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

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

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Jing Wang/
Concertmaster



梁建楓/樂團第一副首席
Leung Kin-fung/First
Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/Third
Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



余思傑
Domas Juškys



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



徐垣
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang Moonsun



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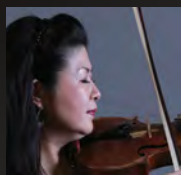
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Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



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Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



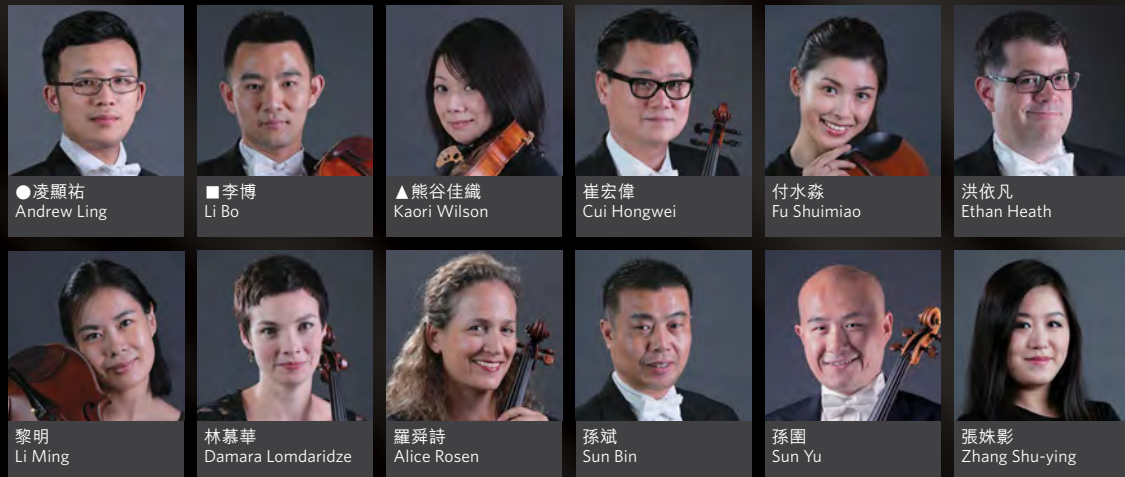
黃嘉怡
Christine Wong Kar-yee



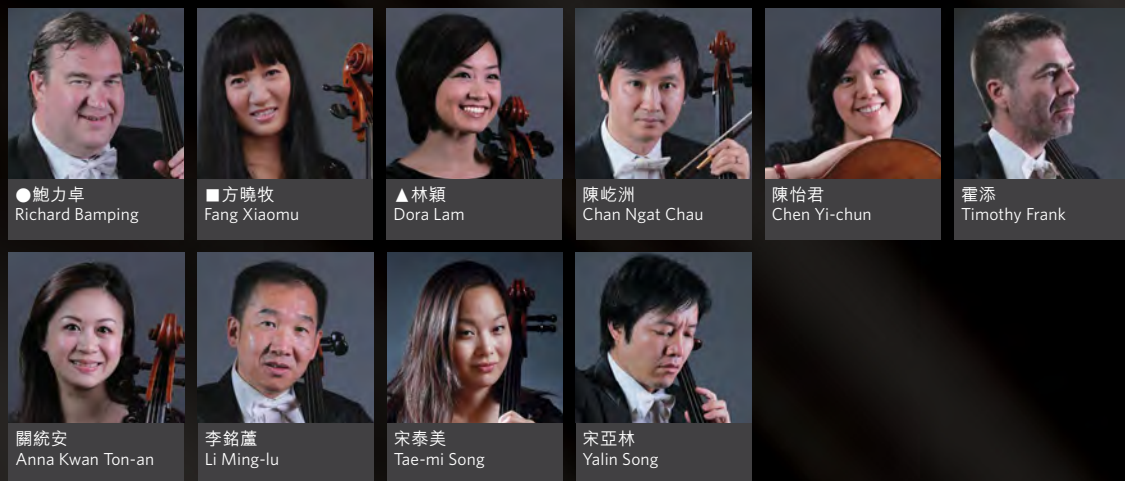
周騰飛
Zhou Tengfei



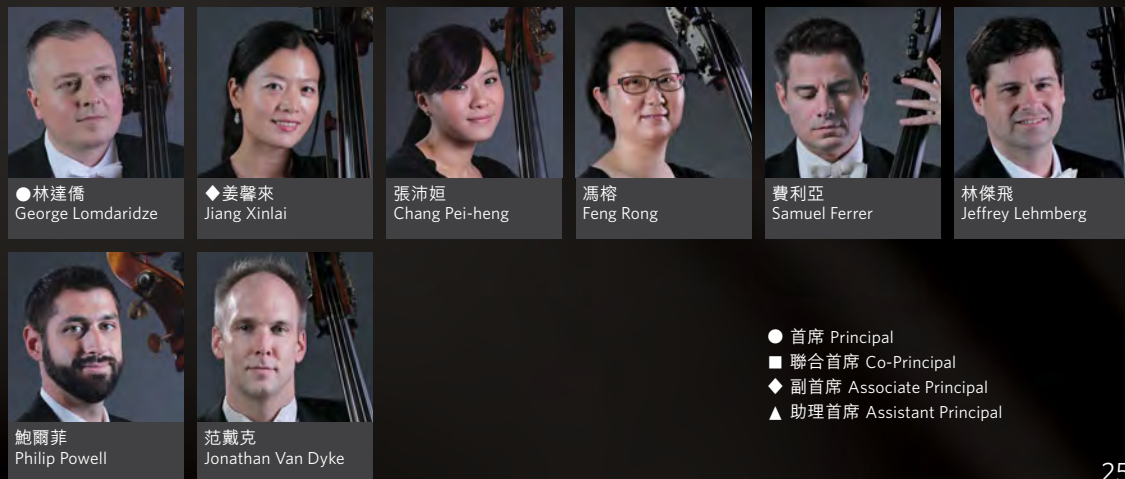
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大提琴 CELLOS



低音大提琴 DOUBLE BASSES



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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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■ 盧韋歐
Olivier Nowak



柯布魯
Ander Erburu



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Linda Stuckey

短笛 PICCOLO

雙簧管 OBOES



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Michael Wilson



■ 芭葛
Claire Bagot



韋思芸
Vanessa Howells



■ 布若芙 (休假)
Ruth Bull
(On sabbatical leave)

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

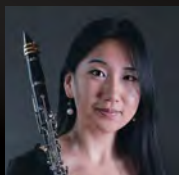
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Andrew Simon



■ 史家翰
John Schertle



劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo losco

巴松管 BASSOONS



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Jorge Medina



李坦妮 (休假)
Natalie Lewis
(On sabbatical leave)

小號
TRUMPETS



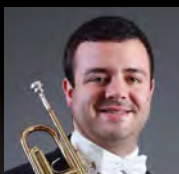
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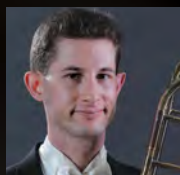


華達德
Douglas Waterston



施樂百
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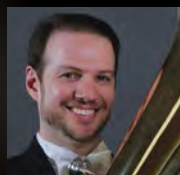


韋彼得
Pieter Wyckoff

低音長號
BASS TROMBONE



韋彼得
Pieter Wyckoff



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Paul Luxenberg

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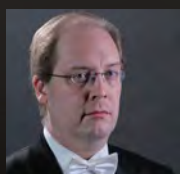


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