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梵志登的莫扎特和馬勒 JAAP'S MOZART & MAHLER

18 & 19-12-2013
Wed & Thu 8pm
Hong Kong Cultural Centre
Concert Hall

梵志登 Jaap van Zweden
音樂總監 Music Director

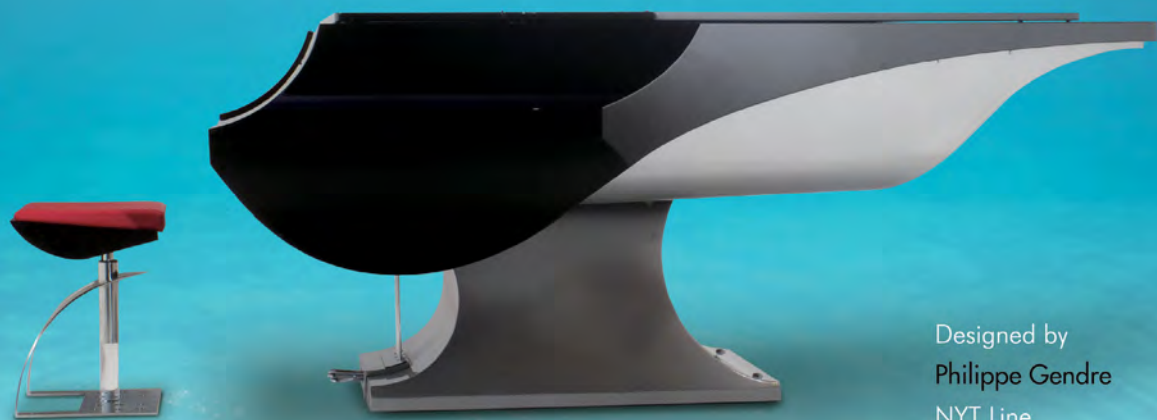
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梵志登的莫扎特和馬勒

JAAP'S MOZART & MAHLER

MOZART

~24'

莫扎特：降E大調雙鋼琴協奏曲，K. 365

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快板
行板
輪旋曲〔快板〕

Double Piano Concerto in E flat, K. 365

Allegro
Andante
Rondeau (Allegro)

中場休息 interval

MAHLER

~54'

馬勒：G大調第四交響曲

P. 13

沉著地，不匆忙
悠閒地，不倉促
平靜地
很舒服地

Symphony no. 4 in G

Bedächtig nicht eilen
In gemächlicher Bewegung, ohne Hast
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12月18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12月21日〔星期六〕晚上8時播出及2013年12月26日〔星期四〕下午2時重播。

The concert on 18th Dec 2013 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 21st December 2013 (Sat) at 8 pm with a repeat on 26th December 2013 (Thu) at 2 pm.

梵志登，指揮

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Jaap van Zweden, conductor

約臣兄弟，鋼琴

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The Jussen Brothers, piano

坎睿思，女高音

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Chen Reiss, soprano



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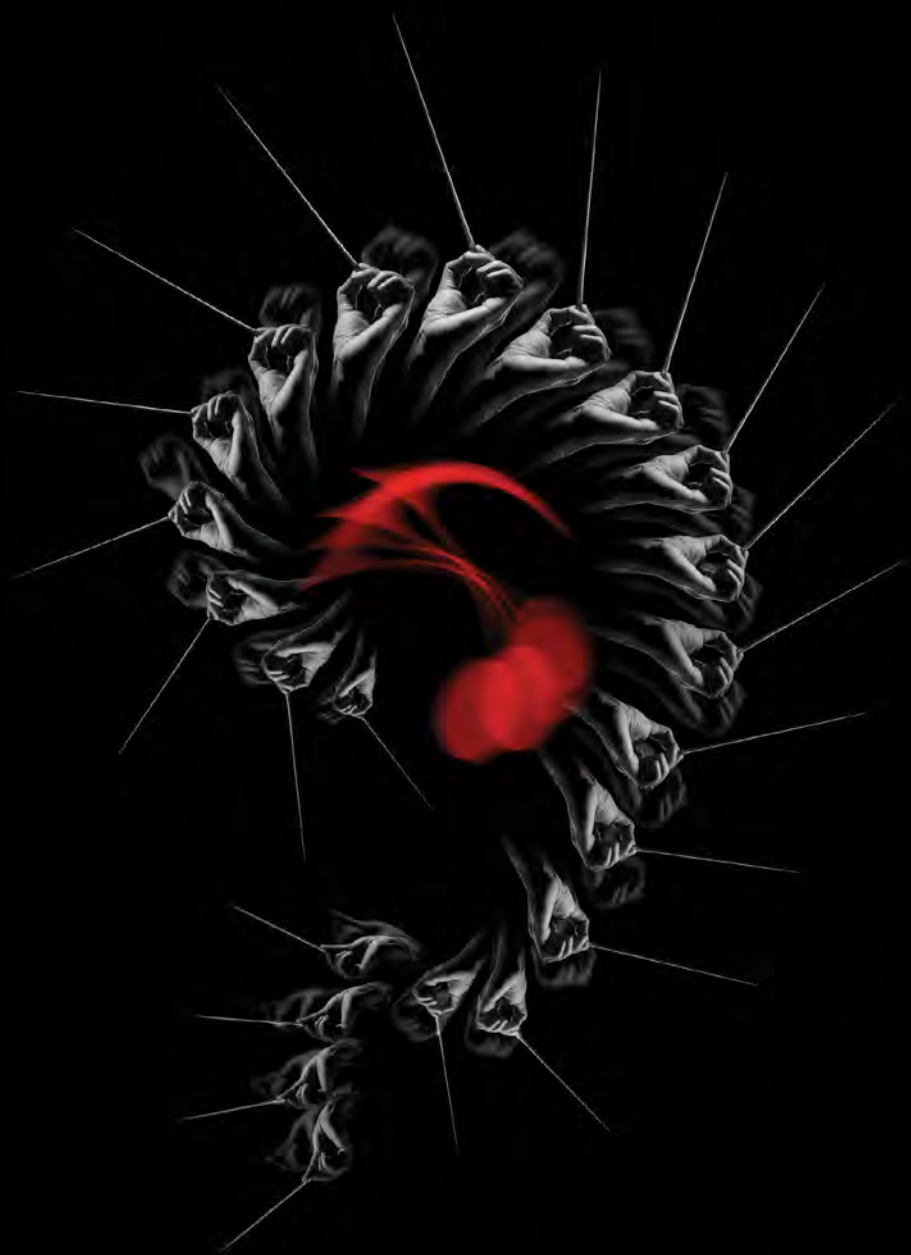
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A SOUND COMMITMENT 弦諾

梵志登的莫扎特和馬勒

JAAP'S MOZART & MAHLER

為何莫扎特與馬勒這個配搭效果這麼好？

也許是兩者在其音樂作品中
皆融入了饒富詩意的情懷吧。
莫扎特是超卓的歌劇作曲家，
其雙重協奏曲令兩位鋼琴家之間
充滿妙趣橫生的對話。
馬勒則是傑出的歌劇指揮家，
其交響曲也是洋溢詩意氛圍。
第四交響曲也通過女高音獨唱綻放詩意，
唱出萬物在聽到天使的妙韻時，
「都被歡欣喚醒了！」

Why do Mozart and Mahler go together so well?

Perhaps because both had such a poetic approach to music.
Mozart, the consummate opera composer,
creates a scintillating dialogue between
two pianists in his double concerto.
Mahler was a great conductor of operas,
and filled his symphonies with poetic impulse.
In the Fourth, this poetry bursts out via a soprano solo,
singing of how, hearing angelic voices,
“all things awaken to joy!”



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC

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- 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

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林凡

志登

〔梵志：清淨之志，登：達到〕



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莫扎特 降E大調雙鋼琴協奏曲，K. 365

WOLFGANG AMADEUS MOZART (1756-1791)

Double Piano Concerto in E flat, K. 365

快板

Allegro

行板

Andante

輪旋曲〔快板〕

Rondeau (Allegro)

雙鋼琴協奏曲反映出莫扎特對風格的掌握—而且成為他日後作品的典型特徵。這部作品既輝煌又充滿娛樂性，作曲家一方面希望樂曲迎合一般觀眾，另一方面透過好些細膩的筆觸吸引行家。

莫扎特原本受僱於薩爾茨堡王侯大主教，但大主教那裡的工作環境實在令人窒息；而雙鋼琴協奏曲是他脫離這個工作環境之後的首批作品之一。雙鋼琴協奏曲寫於1779年或1780年初，那時他的巴黎之旅剛完結。這次旅程對他打擊很大：母親客死異鄉；他本人既接觸到法國音樂，也領教過法國人的冷淡；他愛上了阿萊莎·韋伯，可惜落花有意，流水無情〔莫扎特後來的妻子正是阿萊莎的妹妹〕。如果說巴黎之旅以前的莫扎特是個才華橫溢的少年，之後的莫扎特變成了男子漢，實在也不為過。這時他的作品更趨成熟，尤其在歌劇《依多美尼歐》、為十三件管樂器而作的小夜曲及小提琴與中提琴協奏交響曲〔K. 364，其慢樂章的情感十分深刻〕。

THE CONCERTO REFLECTS THE ASSURANCE OF STYLE WHICH WAS TO BECOME A CONSISTENT FEATURE OF MOZART'S MUSIC FROM THEN ON. THIS WORK IS A BRILLIANT AND DIVERTING ENTERTAINMENT, IT SHOULD BE UNDERSTOOD AS A PRODUCT OF THE COMPOSER'S DESIRE TO PLEASE, WHILE HE PROVIDES SOME MORE RECHERCHÉ TOUCHES FOR THE CONNOISSEUR.

Mozart's Double Piano Concerto is one of the first fruits of his emancipation from the stifling environment and working conditions of service for the Prince-Archbishop of Salzburg. It was written in 1779 or early 1780 after his return from a fateful journey to Paris, during which his mother died; he was exposed to French music and to French indifference, and he fell in love with the unresponsive Aloysia Weber, whose sister he was eventually to marry. It is not going too far to say that before the journey Mozart was a gifted adolescent; after it a man. A new maturity is evident in the compositions of this period, notably the opera *Idomeneo*, the Serenade for thirteen wind instruments, and the Sinfonia Concertante for violin and viola, K. 364, with its profound slow movement.

There are no such depths in the Double Piano Concerto, but the work certainly reflects the assurance of style which was to become a consistent feature of Mozart's music from then on. It is a brilliant and diverting entertainment, with a majesty in the first movement which is often to be found in Mozart's



雖然雙鋼琴協奏曲沒有這種深度，卻確實反映出莫扎特對風格的掌握—而且成為莫扎特日後作品的典型特徵。這部作品既輝煌又充滿娛樂性，第一樂章富麗堂皇（正如莫扎特許多降E大調的樂曲一樣）。作曲家一方面希望樂曲迎合一般觀眾，另一方面透過好些細膩的筆觸吸引行家。

在雙鋼琴協奏曲裡，樂團的角色較次要，但兩台鋼琴的互動卻十分豐富。莫扎特的鋼琴寫法能讓兩位鋼琴家發揮所長，但又不至於炫技—事實上根本沒甚麼明顯的炫技樂段。很多主題都由鋼琴奏出—莫扎特對於打算親自演奏的曲子，就經常採用這種寫法；事實上，雙鋼琴協奏曲幾乎可以肯定是他為與姊姊娜娜合奏而寫的。莫扎特後來定居維也納，最初數年他也多次與學生約瑟芬·奧爾恩哈默合作演出過這首協奏曲。莫扎特對奧爾恩哈默的外表沒有一句好話，但承認她很有音樂天分。

第一樂章以寬廣威嚴的第一主題掀開序幕。但主宰呈示部的卻是另一主題—這個主題先在中提琴和大提琴響起，以小提琴重複音和圓號號聲伴奏。鋼琴最初加入時奏出齊奏顫音，樂團馬上退居幕後；但兩台鋼琴將它們的組合變化發揮得淋漓盡致，興高采烈地奏出一個又一個的主題。管樂再度響起，奏出充滿思念之情的優雅

works in the key of E flat. The concerto should be understood as a product of the composer's desire to please, while he provides some more *recherché* touches for the connoisseur.

The orchestra plays a subordinate part in this concerto. On the other hand, the interplay between the two keyboards is very rich. The writing shows two fine players to good advantage, but it is not intended as a virtuosic showpiece – there is little overt bravura display. The pianos carry a great profusion of themes. This is how Mozart usually wrote when he himself was to play the music, and indeed the work was almost certainly written for him to play with his sister Nannerl. Later, in his early years in Vienna, he performed the concerto several times with one of his pupils, Josepha Auernhammer. Mozart made disparaging remarks about this lady's appearance, but admitted her musical talents.

The **opening** of the concerto is notable for the breadth and dignity of the first theme. The exposition is dominated, however, by a theme first heard in the violas and cellos, accompanied by repeated notes on the violins and a horn call. Once the pianos have come in on a unison trill, the orchestra retreats into the background, but the pianos exploit every possibility of their combination, sporting with a succession of themes. In the most beautiful passage of the development, the orchestral winds reappear to take up a graceful and yearning theme, the mood being prolonged by gentle scale figures passing from one piano to the other. In the recapitulation the music suddenly turns briefly to the minor key – an event unusual in Mozart's concertos, having the effect of a momentary passing of darkness across the face of an otherwise affectionately cheerful movement. The first movement cadenza is by Mozart himself.

莫扎特 降E大調雙鋼琴協奏曲，K. 365

WOLFGANG AMADEUS MOZART (1756-1791)

Double Piano Concerto in E flat, K. 365

主題，兩台鋼琴交替奏起柔和的音階，令氣氛得以延續—這就是發展部最優美的樂段了。再現部忽然短暫轉向小調調性—這在莫扎特協奏曲並不常見，彷彿在一個既柔情又愉快的樂章裡突然閃過一絲陰霾似的。第一樂章的華采樂段乃莫扎特親撰。

降B大調〈行板〉若有所思似的，格調優雅；許多主題都彷如過眼雲煙，沒有繼續發展。部分樂段較強勁有力，也曾短暫轉到C小調，但終歸令人迷醉。法式「優雅風格」的影子除了在這個樂章清晰可聞，還可見於舒魯特的協奏曲（舒魯特在某些方面視莫扎特為榜樣）。

樂團在〈輪旋曲〉角色比較重要。主題以二拍子寫成，第一拍開始時卻寧靜無聲，趣味盎然。樂章的神來之筆在於每個插段之後主題重現時。C小調的第二插段裡，有一句與莫扎特日後一首作品幾乎一模一樣：那是《魔笛》裡柏柏基諾唱出「如果我是頭老鼠……」時的樂句，是劇中悲喜交雜的一刻。這個樂章幽默感強得接近喧鬧，尾聲還是以兩台鋼琴主導—其實雙鋼琴協奏曲由始至終都是他們的天下。

中譯：鄭曉彤

The slow movement, an **Andante** in B flat, is a meditative but graceful piece, rich in themes which are presented then left, rather than worked out. There are passages of greater forcefulness, and an excursion into C minor, but the last impression is one of charm. The French-influenced *galant* style is in evidence in this movement, and may be found in the concertos of Schröter, who in some respects served Mozart as a model.

In the **Rondo** the orchestra plays a more significant part. The refrain is a two-step theme whose silent first beats impart a note of piquancy. The most magical parts of this movement are the returns to the rondo theme after each of the episodes. In the second of these, in C minor, Mozart writes almost exactly the phrase which he gave much later to Papageno in *The Magic Flute*, to the words 'O were I a mouse ...', a moment of tragi-comedy. The conclusion of this good-humoured, almost boisterous movement belongs largely to the soloists, whose concerto this has been from start to finish.

BY DAVID GARRETT © 1989

編制

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、弦樂組及兩部獨奏鋼琴。

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梵志登 Jaap van Zweden
音樂總監 Music Director

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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

馬勒第四交響曲採用的樂團規模比他之前三首交響曲都要小；而唯一不尋常的元素，就是加插了一首選自《少年魔角》〔原是德國童話故事選集，馬勒早在1892年已將之譜曲〕的女高音獨唱曲。馬勒自言此曲形容「死神化身成友善的形象與我們同行，領著我們從當下步向死後」。

MAHLER'S FOURTH SYMPHONY WAS 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 *DES KNABEN WUNDERHORN*, AN ANTHOLOGY OF GERMAN CHILDREN'S TALES WHICH MAHLER HAD EARLIER SET TO MUSIC IN 1892. 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".

1900年6月，維也納愛樂劇團及其首席指揮馬勒決定到巴黎世界博覽會，一心在大量觀眾面前獻藝。可是，樂團管理層卻完全沒有想到6月是法國人的度假高峰期，巴黎許多樂迷都出門到郊外避暑去；而且由於博覽會招來大批外國人和遊客，令真正的巴黎人更熱衷外遊以逃避人潮。由於樂團回程的費用要靠巴黎音樂會的收益支付，因此演出完畢後樂團真的可能負擔不了回程費用。（到頭來馬勒找到萊斯柴爾德家族提供財政支援，因此樂團每次音樂會都會向馬勒熱烈歡呼，疏疏落落的法國觀眾則冷眼旁觀。）此外，在許多新聞公告裡，指揮的名字都被拼錯了，因此很少人發現那

In June 1900 the Vienna Philharmonic Orchestra and their chief conductor, Gustav Mahler, decided to travel to the World Fair in Paris to perform in front of the assembled crowds. 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; the Fair, with its sudden influx of foreigners and sight-seers, was yet a further inducement to all true Parisians to give their city a wide berth. As the orchestra's return fare was to be paid out of the proceeds of their Paris concerts, there was a very real risk that they would not be able to afford to get back to Vienna when the tour was over. (In the event Mahler obtained financial support from the Rothschild family and, as a result, the orchestra gave Mahler a rousing ovation at each concert while the sparse French audiences looked on passively.) On top of that, in the manner of so many press announcements, a misspelling of their

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位來得不合時的指揮「Gustav Malheur」，其實並非泛泛之輩，而是法國評論家皮耶·拉羅口中「德國樂派最傑出的交響曲作曲家之一」。

至於親臨音樂會觀賞的巴黎樂評人，雖然認為「馬勒站姿簡單，手勢易懂，卻能突然變得充滿衝勁，具備特別的洞察力和指揮手法」（卡圖爾·曼德斯語），卻抱怨「馬勒先生沒有演出他本人的作品」（皮耶·拉羅在《時代日報》寫道）。但拉羅和其他樂評人有所不知了一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，馬上趕到卡林西亞山脈登湖湖畔，在他的私人別墅（在小村莊邁亞尼格裡）埋首寫作，僅六周就將整首樂曲寫下。他給友人寫信道：「我的第四交響曲於1900年8月6日星期天脫稿。到了冬天我就會準備騰正本。」

巴黎巡迴演出問題叢生，經過種種磨難和考驗，在邁亞尼格度假避暑實在理想不過。馬勒在當地的日子過得愉快舒適，這些都在第四交響曲反映出來。這首交響曲採用的樂團規模比馬勒之前三首交響曲都要小；而唯一不尋常的元素，就是加插了一首選自《少年魔角》（原是德國童話故事選集，馬勒早在1892年已將之譜曲）的女高音獨唱曲。

conductor's name meant that few realised that the "Gustav Malheur" mentioned was not some mis-timed nonentity but, in the words of the French critic Pierre Lalo, "one of the most remarkable symphonic composers of the German school".

Critics who did attend the orchestra's Paris concerts 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, 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 preoccupied with a new symphony at the time and as soon as he got back from Paris he made his way to his private summer villa 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 6th August 1900 at Maiernigg. I'll make a fair copy of it in the winter".

After the trials and tribulations of the fraught 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 *Des Knaben Wunderhorn*, an anthology of German children's tales which Mahler had earlier set to music in 1892.



布拉戈夫撰寫具權威性的馬勒傳記有如下記載：「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。」馬勒自言此曲形容「死神化身成友善的形象與我們同行，領著我們從當下步向死後」，甚至考慮過以「世界就是永恆的現在」為**第一樂章**副題。樂曲開始時，幾支長笛仿如雀鳥啼嘯，與雪橇鈴一同奏出的小曲調令人戒意全消，表達出對生命的熱愛。木管樂不時奏出的調皮音型，仿如刻劃出童年時代的純真與樂觀。

馬勒偏好詭異陌生的聲音，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》，一首約二十五年前首演的樂曲，是採用這種定弦法的先驅。馬勒在這裡以獨奏小提琴代表死神，樂章更一度以「老朋友死神拉起琴來啦！」為題。死神向孩童邀舞，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。彷彿活了一趟，回首塵寰之際，唏噓依戀，時而憂戚，時而激昂。

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.

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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。英國管假正經地啁啾四響後，全曲在豎琴聲裡終結。傳統上，豎琴總能令人想起天堂和天使。

中譯：鄭曉彤

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.

BY DR MARC ROCHESTER

編制

四支長笛（其一兼短笛）、三支雙簧管（其一兼英國管）、三支單簧管（其一兼低音單簧管）、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 (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, timpani, percussion, harp and strings.



天國的生活
(選自《少年魔號》)

Das himmlische Leben
(aus *Des Knaben Wunderhorn*)

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

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！

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!

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

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！

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

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

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。

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

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

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。

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.

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

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！

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

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

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

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

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

每逢佳節臨近，
魚兒又高興地游動。

Sollt ein Festtag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!

When a festival approaches
All the fish swim up gladly!

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！

Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein!

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

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！

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

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

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！

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!

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!

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音樂總監 Music Director

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指揮 conductor



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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。

於1997年，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.

In 1997, Maestro van Zweden and his wife Aaltje established the Papageno Foundation, its objective being to support families with one or more children with autism.



Photo: Marco Borggreve



約臣兄弟 THE JUSSEN BROTHERS

鋼琴 piano

路卡斯·約臣（1993年出生）九歲時首度公開演出，於阿姆斯特丹音樂廳主廳演奏莫扎特鋼琴協奏曲K. 414。2004年，阿瑟·約臣（1996年出生）於荷蘭音樂天才基金會全國大賽中，獲選為年度傑出年青音樂家。

2005年，二人演出荷蘭女皇貝婭特麗克絲銀禧紀念音樂會，並於荷蘭電視台現場直播。此外，他們又在梵志登指揮下，與荷蘭電台愛樂於阿姆斯特丹音樂廳演出莫扎特雙鋼琴協奏曲。2007年的阿姆斯特丹音樂廳傑出鋼琴家系列二十周年音樂會上，二人臨時代替亞莉殊演出拉威爾的《鵝媽媽組曲》。2012年，二人聯同五位鋼琴家，亮相阿姆斯特丹音樂廳傑出鋼琴家系列二十五周年音樂會。同年，約臣兄弟與皇家阿姆斯特丹音樂廳樂團正式首演，演奏莫扎特的雙鋼琴協奏曲。

他們曾經和多個著名樂團合作，包括荷蘭室樂團、鹿特丹愛樂、海牙樂團、倫敦室樂團、皇家法蘭德斯愛樂、達拉斯、廣州及上海交響樂團等等。

他們是首兩位與DG唱片簽約的荷蘭藝人，阿瑟更是與DG簽約藝人中最年輕的一位，首兩張大碟均獲金唱片榮譽。2011年，兩人榮獲愛迪生聽眾大獎，並獲選為首屆阿姆斯特丹音樂廳青年音樂家。

Lucas Jussen (born in 1993) debuted at age nine in the Main Hall of Concertgebouw in Amsterdam, playing Mozart's Piano concerto K. 414. During the National Competition of Dutch Foundation for Musical Talent in 2004, Arthur Jussen (born in 1996) was selected Young Musical Talent of the Year.

In 2005, to celebrate the silver jubilee of Netherlands' Queen Beatrix, they performed in a concert, also broadcast live on Dutch television. Conducted by Jaap van Zweden, the two brothers performed Mozart's Double Piano Concerto with the Netherlands Radio Philharmonic in the Concertgebouw in Amsterdam. In 2007, during the 20th anniversary concert of the Master Pianists Series at the Concertgebouw, they performed Ravel's *Ma Mère L'Oye*, partially stepping in Martha Argerich at the last minute. In 2012, for the 25th anniversary concert of this series, they were among the seven performing pianists. They also debuted with the Royal Concertgebouw Orchestra in 2012, playing Mozart's Double Piano Concerto.

They have collaborated with many renowned orchestras, including the Dutch Chamber Orchestra, the Rotterdam Philharmonic, the Hague Orchestra, London Chamber, Royal Flemish Philharmonic, Dallas, Guangzhou and Shanghai symphonies.

The Jussen Brothers are the first Dutch artists to have signed a recording contract with Deutsche Grammophon. Arthur is also the youngest artist ever that has signed a contract with DG. Their first two recordings both received the Gold Album status. In 2011, they won the prestigious Edison Luister Public Award, and became the first artists to receive the Concertgebouw Young Talent Award.



坎睿思 CHEN REISS

女高音 soprano

坎睿思曾於維也納國家歌劇院、巴伐利亞國家歌劇院、巴黎香榭麗舍大劇院、米蘭歌劇院、德累斯頓歌劇院、柏林德意志歌劇院、漢堡國家歌劇院、費城歌劇團和以色列歌劇院等歌劇飾演主要角色。坎睿思為電影《香水》灌錄原聲音樂，與柏林愛樂和歷圖爵士合作。

她經常以獨奏家身份於世界各大主要音樂廳演出，曾合作過的知名指揮家包括：巴倫邦、保頓、哈丁、漢力赫、楊諾夫斯基、約菲、利雲及梅達等。曾合作演出音樂會的樂團則包括：維也納愛樂、柏林樂團、萊比錫布商管弦樂團、慕尼黑愛樂、柏林電台交響樂團、巴黎樂團、法國國家樂團及薩爾斯堡莫扎特樂團等。

她曾演出的歌劇角色包括：《弄臣》的吉爾達、《法爾·斯塔夫》的蘭莉塔、《玫瑰騎士》的蘇菲、《西維利亞理髮師》的露仙娜、《魔笛》的柏美娜、《狄托的仁慈》的蘇珊娜、《唐喬望尼》的雪麗娜、《女人心》的德絲賓娜、《奧爾歐與尤麗迪采》的尤麗迪采，以及《蝙蝠》的阿黛拉。

近期的重要演出包括：與維也納國家歌劇院再度合作，以及與柏林愛樂、巴黎樂團、英國廣播公司〔BBC〕交響樂團、馬勒室樂團音樂會，以及於阿姆斯特丹音樂廳的首演。她的獨唱大碟《LIAISONS》榮獲2011法國金音叉大獎，與傑出鋼琴家史賓沙合作的新碟《夜鶯與玫瑰》則於2012年11月由ONYX古典唱片品牌發行。

Chen Reiss has performed leading parts at the Vienna State Opera, Bavarian State Opera, Théâtre des Champs-Élysées, Teatro alla Scala, Semperoper Dresden, Deutsche Oper Berlin, Hamburg State Opera, Opera Company of Philadelphia and the Israeli Opera. Ms. Reiss is featured in the soundtrack of the film *Das Parfum*, alongside with the Berlin Philharmonic and Sir Simon Rattle.

A frequent soloist at major concert venues worldwide, Reiss has sung with distinguished conductors such as: Barenboim, Bolton, Harding, Honeck, Janowski, Järvi, Levine and Mehta. Her concert appearances include: Vienna Philharmonic, Staatskapelle Berlin, Gewandhausorchester Leipzig, Munich Philharmonic, Radio Symphony Orchestra Berlin, Orchestre de Paris, Orchestre National de France and Mozarteum Orchestra Salzburg.

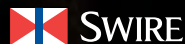
Her operatic repertoire includes: Gilda (*Rigoletto*), Nannetta (*Falstaff*), Sophie (*Der Rosenkavalier*), Rosina (*Il barbiere di Siviglia*), Pamina (*Die Zauberflöte*), Servilia (*La clemenza di Tito*), Susanna (*Le nozze di Figaro*), Zerlina (*Don Giovanni*), Despina (*Così fan tutte*), Euridice (*Orfeo ed Euridice*), and Adele (*Die Fledermaus*).

Recent and upcoming engagements include: returns to the Vienna State Opera; as well as concerts with the Berlin Philharmonic, Orchestre de Paris, BBC Symphony Orchestra, Mahler Chamber Orchestra and her Concertgebouw Amsterdam debut. Her solo album, *LIAISONS*, won the Diapason D'or in 2011. A new album *Le Rossignol et la Rose* with distinguished pianist Charles Spencer was released in November 2012 by ONYX Classics.

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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。

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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.

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HONG KONG PHILHARMONIC

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Wong Sze-hang/Second
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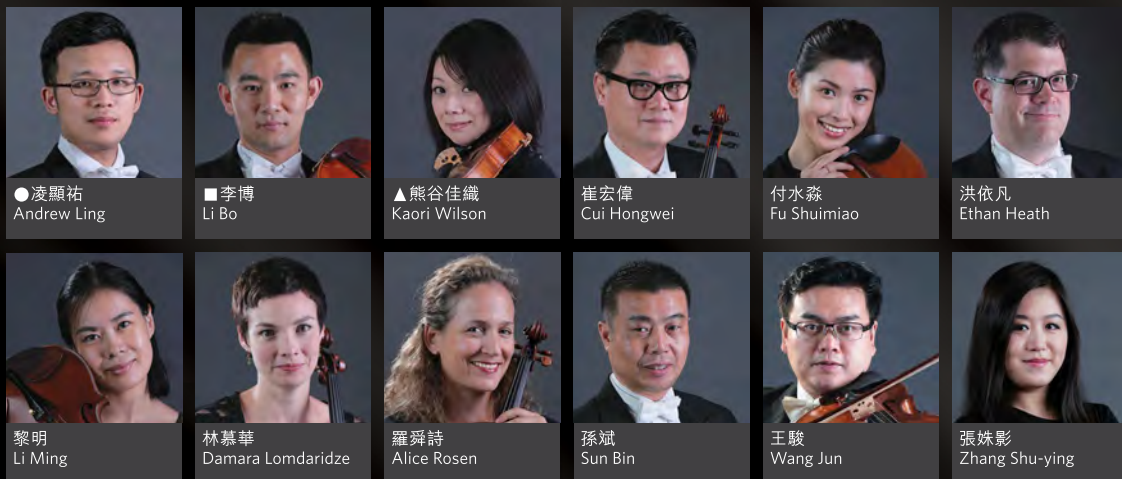
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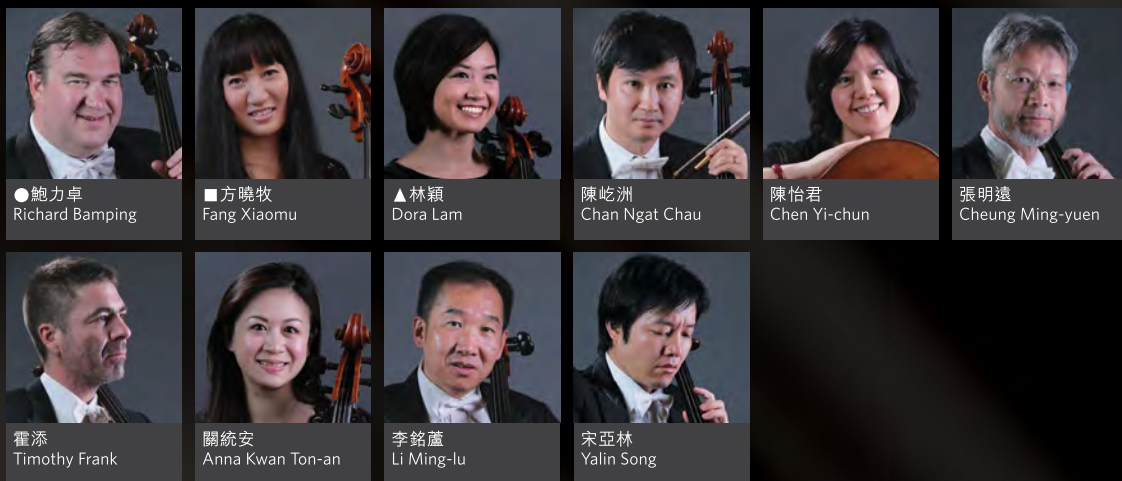
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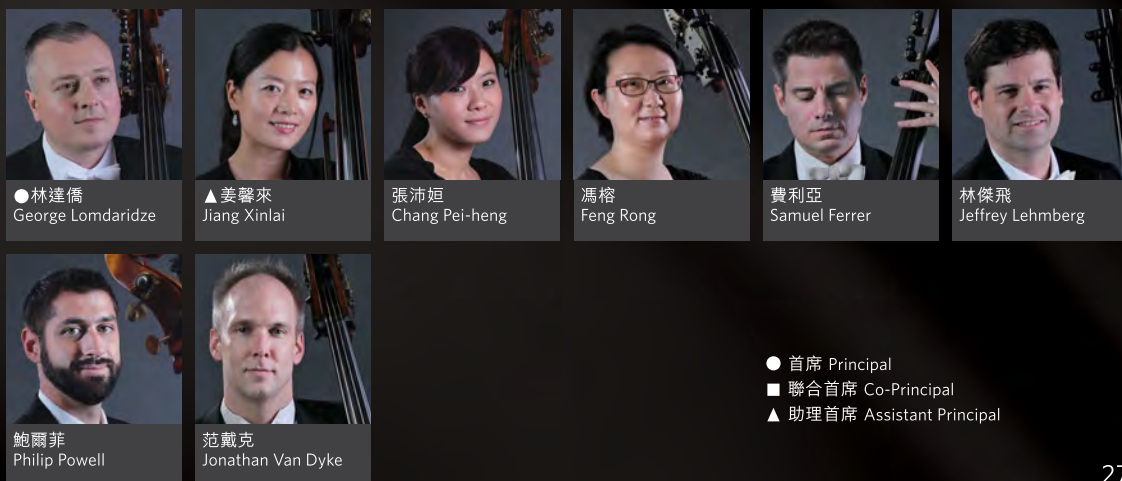
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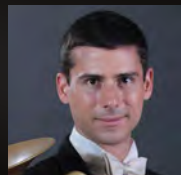
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此計劃由「商藝匯萃」發起及組織。

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安素度·普基 (1910) 小提琴·由張希小姐使用

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

Donated by Mr Patrick Wang
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang
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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
 - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
 - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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

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



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