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首席贊助 Principal Patron



奧弗涅之歌 SONGS OF THE AUVERGNE

23 & 24-5-2014
Fri & Sat 8pm
Hong Kong Cultural Centre
Concert Hall

LE
FRENCH
MAY
法國
五月

聯辦節目
ASSOCIATED
PROJECT

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
The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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奧弗涅之歌

SONGS OF THE AUVERGNE

MESSIAEN

~11'

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Les offrandes oubliées

CANTELOUBE

~25'

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駝子〔系列三，第三首〕

給孩子〔系列四，第三首〕

紡紗女〔系列三，第一首〕

被遺棄的女人〔系列二，第四首〕

Chants d'Auvergne (selections)

Bailéro (Series 1, no. 2)

L'aïo dè rotso (Series 1, no. 3a)

Malurous qu'o uno fenno (Series 3, no. 5)

Lou boussu (Series 3, no. 3)

Pour l'ènfant (Series 4, no. 3)

Lo fiolairé (Series 3, no. 1)

La delaïssádo (Series 2, no. 4)

中場休息 interval

SIBELIUS

~43'

西貝遼士：D大調第二交響曲，op. 43

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小快板

採用彈性速度的行板

極急板

終曲〔中庸的快板〕

Symphony no. 2 in D, op. 43

Allegretto

Tempo andante, ma rubato

Vivacissimo

Finale (Allegro moderato)

謝利，指揮

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Alexander Shelley, conductor

慕妮姿，女中音

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Clara Mouriz, mezzo-soprano



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No eating or drinking



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or filming



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演奏期間請保持安靜
Please keep noise to
a minimum during the
performance



請留待整首樂曲完結後
才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work



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A SOUND COMMITMENT 弦諾



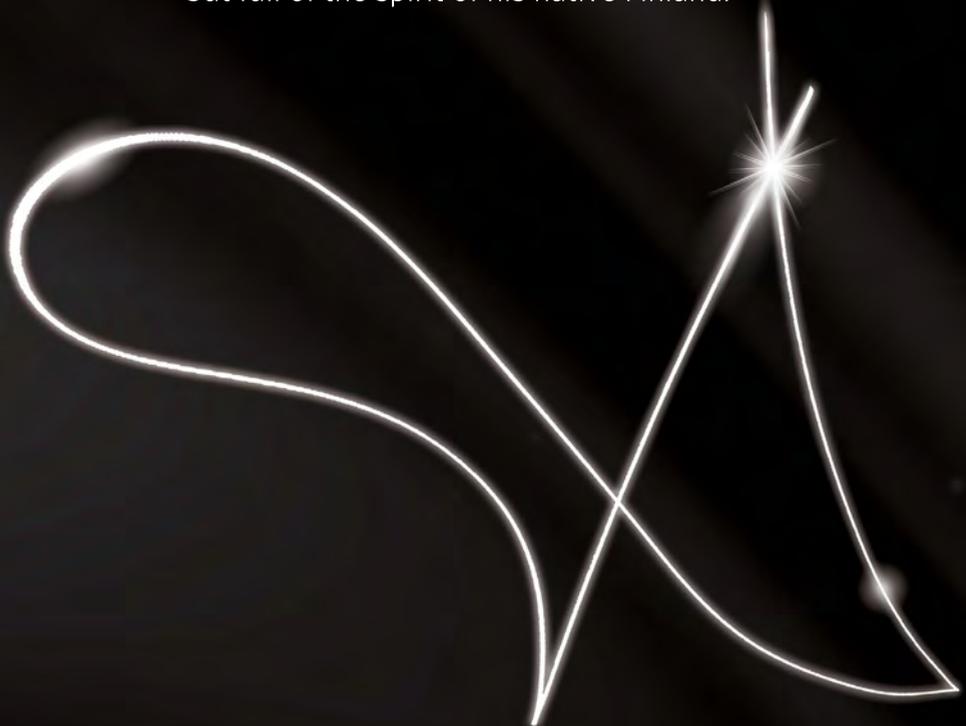
奧弗涅之歌 SONGS OF THE AUVERGNE

兩種截然不同的法式觀點在今晚上半場的音樂會中相遇 —
梅湘冥想靈性上的追求，寫下前瞻性的《被遺忘的奉獻》；
康特盧伯來自奧弗涅令人陶醉的歌曲則捕捉了質樸的感覺。

西貝遼士的交響曲也是具前瞻性的作品，
充滿他家鄉芬蘭的精神。

Two very different French visions meet in tonight's first half -

Messiaen, meditating on spiritual love,
devised his visionary *Forgotten Offerings*.
Canteloube's ravishing songs from the Auvergne
capture a more rustic feel.
Sibelius's symphony also is visionary,
but full of the spirit of his native Finland.



J A A P

VAN ZWEDEN

THE EIGHTH MUSIC DIRECTOR
OF THE HONG KONG PHILHARMONIC ORCHESTRA
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. Recently conducted Berlin Philharmonic and Vienna 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、倫敦愛樂及巴黎樂團合作。最近受邀指揮柏林愛樂樂團及維也納愛樂樂團。

"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



林凡

志登

〔梵志：清淨之志，登：達到〕



感謝伙伴

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梅湘 《被遺忘的奉獻》

OLIVIER MESSIAEN (1908-1992)

Les offrandes oubliées

《被遺忘的奉獻》1931年2月19日在巴黎香榭麗舍劇院首演，也是梅湘的作品首度公演。這是首單樂章「交響冥想曲」，分為三個各具特色的部分，是首革命性的作品。

The first performances of *Les offrandes oubliées* took place in the Théâtre des Champs-Élysées in Paris on 19th February 1931 and marked Messiaen's public début as a composer. Described as a "symphonic meditation" it is in one continuous movement comprising three distinct parts. It was considered a revolutionary work.

今晚的音樂會由氣候和暖的歐洲南部出發，然後北上到達氣候寒冷得多的國度、歐洲最北端的國家之一——芬蘭。第一首樂曲是法國作曲家梅湘的作品。梅湘生於位處地中海沿岸附近的亞維儂，但後來主要在巴黎發展事業。他雙親皆是知識份子，父親曾把莎士比亞全集譯為法語，母親也是備受敬仰的詩人。梅湘七歲已立志當全職作曲家，十一歲考進巴黎音樂學院，在學期間獲獎無數。1928年還未畢業已有首個作品出版〔管風琴曲《天堂之宴》〕。1930年，梅湘剛畢業即獲聘為巴黎聖三一教堂管風琴師〔其後一直擔任此職達40年之久〕，同年出版第一首管弦樂作品《被遺忘的奉獻》。

《被遺忘的奉獻》1931年2月19日在巴黎香榭麗舍劇院首演，也是梅湘的作品首度公演——當時他不過二十二歲。雖然他後期在其作品中滲入各種元素，包括加上明確註釋的鳥語和印地語節奏，但《被遺忘的奉獻》仍是首革命性的作品。《被遺忘的奉獻》是首單樂章「交響冥想曲」，分為三個各具特色的部分，首尾兩段

Today's concert begins in the warm climate of southern Europe and heads north to the much colder climate of one of Europe's most northerly countries, Finland. It was in the French city of Avignon, close to the Mediterranean coastline, that our first composer, Olivier Messiaen, was born, although he spent virtually his entire professional career in Paris. He came from an intellectual background – his father had translated the complete works of Shakespeare into French and his mother was a highly respected poet – and by the age of seven he was already intent on becoming a full-time composer. He was admitted to the Paris Conservatoire at 11, won countless prizes and in 1928, while still a student, his first published composition, *Le banquet céleste* for organ, appeared. Two years later he graduated from the Conservatoire, was appointed organist of the church of St Trinité in Paris (a post he held for 40 years), and published his first orchestral work, *Les offrandes oubliées* (The Forgotten Offerings).

The first performances of *Les offrandes oubliées* took place in the Théâtre des Champs-Élysées in Paris on 19th February 1931 and marked Messiaen's public début as a composer. He was still just 22 and in the years ahead was to introduce such diverse aspects into his music as precisely annotated birdsong and Hindi rhythms, but even so *Les offrandes oubliées* was something of a revolutionary work. Described as a "symphonic meditation" it is in one continuous movement comprising three distinct parts, two slow sections framing a faster one. Nothing particularly revolutionary about that, you may think, but the first



慢速，中段快速。也許大家會覺得那沒甚麼革命性，但第一部分〈極慢速，悲痛欲絕地〉的節拍器速度標示是所有出版過的樂曲中最慢的，而且開端的弦樂旋律沒有採用常見的音階，而是採用取自中古素歌的調式。音樂表面上樸素得接近幼稚，但梅湘就以此營造出出神入化的效果，然後卻被第二部份〈猛烈、極度渴望、氣喘吁吁地〉突然打斷。

《被遺忘的奉獻》首演前約二十年，即1913年5月29日，香榭麗舍劇院見證了音樂史上其中一場最有名的騷動一起因是史達拉汶斯基《春之祭》的首演引來觀眾的強烈反應。當時梅湘不過五歲，後來他不但知道有這樣一首作品，更十分欣賞。《春之祭》的影響可見於《被遺忘的奉獻》的第二部份。其中一位為梅湘立傳的作者寫道：「樂團迸發抽搐的聲音，其暴烈的程度清楚表現梅湘對此手法的駕馭。」這個「狂熱的管弦樂惡夢」漸漸推向嚇人的高潮之際突然中止，大提琴與低音大提琴慢慢帶出樂曲的轉化。

長時間的停頓過後，樂曲進入第三部分〈極度緩慢，充滿憐憫同情和愛心〉，速度僅及前段的四分之一。基本主題雖然一樣，現在卻以豐富多彩，充滿異國情調的和聲來陪襯。樂曲結束時，彷彿沉醉於被催眠的恍惚狀態——一個高音兼無從定義的和弦，似乎一直飄浮到無邊無際。這種當時非常新穎的手法，後來演變成梅湘的個人特色。

中譯：鄭曉彤

section (“very slow, painful and deeply sad”) not only has one of the slowest metronome markings ever to appear in a published work, but also opens with a string melody based, not on a conventional scale, but a mode derived from medieval plainchant. With music which appears to be almost naive in its simplicity, Messiaen produces a magical effect which is rudely interrupted by the explosive appearance of the second section (“ferocious, desperate and panting”).

About two decades before the première of *Les offrandes oubliées* – on 29th May 1913 – the Théâtre des Champs-Élysées had witnessed one of the most famous riots in music history when the audience reacted strongly to the première of Stravinsky’s *The Rite of Spring*. Messiaen was just five at the time but he came to know and admire the work and much of its influence can be identified in this central section for, in the words of one of his biographers, this is a “torrent of orchestral convulsions whose fraught ferocity leaves no doubts as to Messiaen’s command of the medium.” As this “frenzied orchestral nightmare” approaches a terrifying climax it suddenly breaks off and cellos and basses slowly bring about the transformation of the work.

After a long pause the final section (“extremely slow, with great compassion and great love”) moves at a quarter of the speed of the previous section. The basic theme is the same, but here wrapped in sensuous and exotic harmonies, it brings the work to close almost as if in a hypnotic trance with a single high, unresolved chord which seems to float off into space. Revolutionary at the time, this was to become something of a hallmark of Messiaen’s music in later years.

BY DR MARC ROCHESTER

編制

三支長笛、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、四支圓號、三支小號、三支長號、大號、定音鼓、敲擊樂器及弦樂組。

INSTRUMENTATION

Three flutes, three oboes (one doubling cor anglais), three clarinets (one doubling bass clarinet), three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion and strings.

康特盧伯《奧弗涅之歌》〔選段〕

JOSEPH CANTELOUBE (1879-1957)

Chants d'Auvergne (selections)

牧羊人之歌 (系列一, 第二首)

泉水 (系列一, 第三首之一)

有妻子的人好可憐 (系列三, 第五首)

駝子 (系列三, 第三首)

給孩子 (系列四, 第三首)

紡紗女 (系列三, 第一首)

被遺棄的女人 (系列二, 第四首)

Bailéro (Series 1, no. 2)

L'aïo dè rotso (Series 1, no. 3a)

Malurous qu'ò uno fenno (Series 3, no. 5)

Lou boussu (Series 3, no. 3)

Pour l'enfant (Series 4, no. 3)

Lo fiolairé (Series 3, no. 1)

La delaïssádo (Series 2, no. 4)

亞維儂在法國南部，巴黎則在北部；由亞維儂往巴黎走，走到三分之一，就是一個名叫奧弗涅的地區——也就是今晚第二位作曲家康特盧伯的出生地。康特盧伯早年到巴黎求學，既隨杜爾薩（蕭邦的學生）學習鋼琴，又隨丹第學習作曲，但學成返鄉後卻醉心家鄉的民間音樂和民歌。據法國作家里卡羅憶述，康特盧伯走遍了奧弗涅每個角落：「路上每次拐彎，康特盧伯就會拿起褐色的小筆記本，記下一首歌曲，又開懷暢飲響應鄉郊精神，務求為自己筆下的畫面注入同樣的氣息：多姿多采的回憶、多姿多采的美夢，在這廿七首歌曲的樂譜上——浮現，而且細緻動人。這套歌曲正是他最鍾愛的作品。」《奧弗涅之歌》以奧弗涅古語演唱，色彩繽紛的管弦樂伴奏，無論寫景狀物都栩栩如生。作品在1923至1954年間分五冊出版，慕妮姿今晚將為大家演唱其中七首。

中譯：鄭曉彤

A little under half way between Avignon in the south and Paris in the north lies the region of France known as the Auvergne. That was where our next composer, Joseph Canteloube, was born and to where, after studying piano with Amélie Doetzer (a pupil of Chopin) and composition with Vincent d'Indy in Paris, he returned. He became absorbed by its folk music and songs; as the French writer André Ricros has put it recounting Canteloube's travels through the Auvergne, "At every twist and turn of the road Canteloube noted down a song in his little brown notebook, drinking in the spirit of the countryside in order that he might breathe this spirit into the canvas he created: a canvas that closely follows the colourful sweeps of his memories, of the dreams that he lovingly captures in the scores of the 27 songs that were so dear to him." Those Chants d'Auvergne using the archaic language of the region and complete with evocative and colourful orchestral accompaniments, were published in five volumes between 1923 and 1954. Clara Mouriz performs seven of these songs today.

BY DR MARC ROCHESTER



牧羊人之歌 (系列一，第二首)

對岸的牧羊人啊
日子過得好嗎？
唱啊唱，「拜利羅、利羅」
才不呢！你也是嗎？
唱啊唱，「拜利羅、利羅」

牧羊人啊，
這邊的草長得正茂盛呢
把羊帶過來吧！
唱啊唱，「拜利羅、利羅」
這邊的草更青蔥更翠綠呢！
唱啊唱，「拜利羅、利羅」

牧羊人啊，
有條小溪擋在我們中間哪
這小溪我過不了啊！
唱啊唱，「拜利羅、利羅」
那麼我下來找你吧！
唱啊唱，「拜利羅、利羅」

泉水 (系列一，第三首之一)

這泉水會害死你啊！
親愛的，別喝水！
酒才對你有益哪！
親愛的，女孩要是想嫁人
就別喝水，
要喝酒！

有妻子的人好可憐 (系列三，第五首)

有妻子的人好可憐，
沒妻子的人也可憐，
有人想要妻子卻沒有，
有人有妻子卻又不想要！

找到如意郎君的女子
好快活哪！
但更快活的
卻是沒有丈夫的女人！

Baïléro (Series 1, no. 2)

Pastré, dè delàï l'äio, as gairé dé bountèn?
Dió, lou baïléro lèro?
Lèro, lèro, lèro, baïléro, lô!
È n'äi pass gaïre, è dió, tu?
Baïléro lèro, lèro, lèro, lèro, lèro, baïléro, lô!

Pastré, lou prat faï flour, li cal
gorda toun troupeï!
Dio lou baïléro lèro, lèro, lèro, lèro, baïléro, lô!
L'èrb' ès pu fin' ol prat d'oïci!
Baïléro lèro, lèro, lèro, lèro, lèro, baïléro, lô!

Pastré, couci forai,
Èn obal io lou bèl riou!
Dio lou baïléro lèro, lèro, lèro, lèro, baïléro, lô!
Es pèromè, té baô çirca!
Baïléro lèro, lèro, lèro, lèro, lèro, baïléro, lô!

Shepherd across the water
Are you having a good time?
Sing *baïléro, lèro...*
No I'm not, and are you too?
Sing *baïléro, lèro...*

Shepherd, the meadows are in bloom
Bring your flock over here!
Sing *baïléro, lèro...*
The grass is greener on this side!
Sing *baïléro, lèro...*

Shepherd, the stream flows between us
And I can't get across!
Sing *baïléro, lèro...*
Then I'll climb down and come to you!
Sing *baïléro, lèro...*

L'äio dè rotso (Series 1, no. 3a)

L'äio dè rotso té foro mourir, filhoto!
Nè té cal pas bèir' oquèl', äio, quèl' äio,
Mès cal prèndr'un couot d'oquèl' äio dè bi!
S'uno filhoto sè bouol morida, pitchouno,
Li cal pas douna d'oquèl' äio dè rotso,
Aïmaro miliour oquèl' äio dè bi!

The water from the spring will kill you!
Don't drink pure water, my little one!
A drink of wine will do you good!
When a girl wants to marry, little one,
She should not drink pure water,
She should drink wine!

Malurous qu'ò uno fenno (Series 3, no. 5)

Malurous qu'ò uno fenno,
Malurous qué n'ò cat!
Qué n'ò cat n'en bou uno,
Qué n'ò uno n'en bou pas!
Tradèra, ladèri dèrèro ladèra, ladèri dèra!

Unhappy is the man with a wife,
Unhappy is the man without!
He who doesn't have but wants one,
He who has but doesn't want one!

Urouzo lo fenno
Qu'ò l'omé qué li cau!
Urouz' inquèro maito
O quèlo qué n'ò cat!
Tradèra, ladèri dèrèro ladèra, ladèri dèra!

Happy is the wife
Who has the man she needs!
But happier still is the heart
Of her who has no man!

康特盧伯《奧弗涅之歌》〔選段〕

JOSEPH CANTELOUBE (1879-1957)

Chants d'Auvergne (selections)

駝子〔系列三，第三首〕

珍妮頓在蘋果樹的樹蔭下
休息
在這裡的樹蔭下休息，
在那裡的樹蔭下休息，
在樹蔭下休息。

有個駝子走過來
看著珍妮頓，
在這裡看著她，
在那裡看著她，
駝子在看著她。

啊，漂亮的珍妮頓！
你會接受我嗎？
在這裡你會接受我嗎？
在那裡你會接受我嗎？
你會接受我嗎？

想我接受你，
就把你的駝背割掉吧！
在這裡把你的駝背割掉吧！
在那裡把你的駝背割掉吧！
把你的駝背割掉吧！

珍妮頓，去你的！
我要留著我的駝背！
在這裡我要留著我的駝背！
在那裡我要留著我的駝背！
我要留著我的駝背！

給孩子〔系列四，第三首〕

睡夢，睡夢，「咪諾咪璫諾」，
睡夢，睡夢，到孩子這邊來吧！
但睡夢沒有來。
咪璫諾，睡夢，「咪諾咪璫諾」，
但睡夢沒有來。
我們的孩子睡不著！
睡夢，睡夢，「咪諾咪璫諾」，
睡夢，睡夢，到孩子這邊來吧！
在桌子下經過，在長櫬下經過，
咪璫諾，睡夢，「咪諾咪璫諾」，
在桌子下經過，在長櫬下經過，
睡夢，睡夢，到孩子這邊來吧！

Lou boussu (Series 3, no. 3)

Dzanètou tsoù'l poumièirou
Què sé souloubravo,
Què sé souloubravo si,
Què sé souloubravo la,
Què sé souloubravo.

Oqui possèt un boussu
Què lo mirolhavo,
Què lo mirolhavo si,
Què lo mirolhavo la,
Què lo mirolhavo.

Ah! Poulido Dzanètou!
Bous sèrès lo mèouno!
Bous sèrès lo mèouno si,
Bous sèrès lo mèouno la,
Bous sèrès lo mèouno!

Per qué ieu lo bouostro sio
Cal coupa lo bosso!
Cal coupa lo bosso si,
Cal coupa lo bosso la,
Cal coupa lo bosso!

Oï! Pècaïré, Dzanètou!
Gordorai mo bosso!
Gordorai mo bosso si,
Gordorai mo bosso la,
Gordorai mo bosso!

Pour l'enfant (Series 4, no. 3)

Soun, soun, minou mináuno,
Soun, soun, bèi o l'èfon!
Mè lou soun soun bo pas bèni,
Mináuno soun, minou mináuno,
Mè lou soun soun bo pas bèni,
Lou nostre èfon po pas durmi!
Soun, soun, minou mináuno,
Soun, soun, bèi o l'èfon!
Passo tsoù lo tàul' e tsoù l' bonc,
Minauno, soun, minou mináuno,
Passa tsoù lo tàul' e tsoù l' bonc,
Minauno, soun, bèi o l'èfon!

Jeanneton is resting
Under an apple-tree in the shade,
Resting in the shade here,
Resting in the shade there,
Resting in the shade.

There comes by a hunchback
And he looks at her,
He looks at her here,
He looks at her there,
He looks at her.

Ah pretty Jeanneton!
Will you be mine?
Will you be mine here?
Will you be mine there?
Will you be mine?

Ah if I'm to be yours,
Cut off your hump!
Cut off your hump here,
Cut off your hump there,
Cut off your hump!

Ah! Devil take you, Jeanneton!
I'm keeping my hump!
Keeping my hump here,
Keeping my hump there,
Keeping my hump!

Sleep, sleep, minou, mináuno,
Sleep, sleep, come to the child!
But sleep doesn't come,
Mináuno, sleep, minou, mináuno,
But sleep doesn't come,
And our child can't get to sleep!
Sleep, sleep, minou, mináuno,
Sleep, sleep, come to the child!
Pass under the table and under the bench,
Mináuno, sleep, minou, mináuno,
Pass under the table and under the bench,
Mináuno, sleep, come to the child!



紡紗女
(系列三，第一首)

我還是小女孩的時候，
負責看守羊群。

我有支紡紗桿，
就叫來一個牧羊人。

我要他替我看守羊群，
他卻要我親他一下。

我也不是忘恩負義的人，
所以親了他兩下。

Lo fiolairé (Series 3, no. 1)

Ton qu'èrè pitchounèlo,
Gordavè loui moutous.
Ti lirou lirou... la la diri tou tou la lara!

Obio 'no counoulhèto
è n'ai près u postrou.
Ti lirou lirou... la la diri tou tou la lara!

Per fa l'obiroudètò
Mè domound' un poutou.
Ti lirou lirou... la la diri tou tou la lara!

È ièu soui pas ingrato,
Èn lièt d'un n'in fau dous!
Ti lirou lirou... la la diri tou tou la lara!

When I was a little girl,
I guarded the sheep.

I had a distaff
And I took a shepherd.

For guarding my sheep
He demanded a kiss.

I am not an ungrateful girl,
So I gave him two!

被遺棄的女人
(系列二，第四首)

牧羊女在樹林旁邊等候
等候她的情人，
但那人卻沒有出現！
「他不要我了！
我見不到自己的心上人：
我相信他是愛我的，
我這麼愛他！」
閃爍的星空下，
可憐的牧羊女還在那裡
孤伶伶地哭泣……

La delaïssádo (Series 2, no. 4)

Uno pastourèlo èsper olai al capt del bouès
Lou galan doguélo, mé né bén pas!
"Ay! soui délaïssado!
Qué n'ai pas vist lou mio galant;
Crésio qué m'aimábo, è ton l'aimé ièu!"
Luziguèt l'estélo, aquèlo què marco lo nuèt,
e lo pauro pastoureletto
Démouret à ploura...

A shepherdess waits by the wood
For her lover, but he doesn't come!
"Ah! He has abandoned me!
I cannot see my beloved;
I believe he loves me, and I love him so!"
When the night star begins to shine,
The poor shepherdess remains
Alone and crying...

中譯：鄭曉彤

ORIGINAL LYRICS AND ENGLISH TRANSLATION PROVIDED
BY DR MARC ROCHESTER

編制

三支長笛（其一兼短笛）、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、敲擊樂器、鋼
琴及弦樂組。

INSTRUMENTATION

Three flutes (one doubling piccolo), two oboes, two clarinets, two
bassoons, two horns, two trumpets, timpani, percussion, piano and
strings.

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西貝遼士 D大調第二交響曲，op. 43

JEAN SIBELIUS (1865-1957)

Symphony no. 2 in D, op. 43

小快板

Allegretto

採用彈性速度的行板

Tempo andante, ma rubato

極急板

Vivacissimo

終曲〔中庸的快板〕

Finale (Allegro moderato)

西貝遼士生於芬蘭，而且一生中大部分時間都在芬蘭度過，但他的第二交響曲卻是在較暖和的意大利構思的。第二交響曲1902年3月8日在赫爾辛基首演，是他七首交響曲裡民族特色最強烈的一首。

Sibelius was born in Finland and lived most of his life there but his Second Symphony was conceived in the rather warmer environment of Italy. Premiered in Helsinki on 8th March 1902, it is the most unambiguously nationalist of all Sibelius's seven symphonies.

西貝遼士的第一交響曲〔1899年首演〕在他的本國以外備受青睞，令歐洲各地的人對他越來越感興趣，引來某位阿克塞爾·卡爾佩蘭男爵〔1858-1919〕的注意。卡爾佩蘭男爵雖然生為貴族，可是家道中落；有人說他是個「沮喪的小提琴家」，畢生志願就是「與偉人為伍」。在卡爾佩蘭男爵的穿針引線下，富裕的瑞典金融家阿克塞爾·塔姆在1900年3月將一大筆錢交給西貝遼士，令西貝遼士可以辭掉赫爾辛基音樂學院的教席，專心創作。卡爾佩蘭男爵首次聯絡西貝遼士幾個月，西貝遼士兩歲大的女兒克爾斯汀不幸夭折。卡爾佩蘭男爵寫信慰問西貝遼士，信中提及柴可夫斯基和史特勞斯都曾到意大利旅行，而且旅程對他們都有好處。卡爾佩蘭男爵不但提議西貝遼士一家人到意大利散

His First Symphony, premiered in 1899, had attracted considerable attention beyond the borders of his native land, and the interest the Europeans were showing in it prompted a certain Baron Axel Carpelan (1858-1919) – an impoverished nobleman who has also been described as “a frustrated violinist” and a man whose life’s ambition was to become “a friend of great men” – to arrange, in March 1900, for a wealthy Swedish financier, Axel Tamm, to give Sibelius sufficient money to allow him to abandon his teaching duties at the Helsinki Conservatory and concentrate on composing. A few months after Carpelan first made contact, Sibelius’s two-year-old daughter Kirsti died, and in a sympathetic letter Carpelan pointed out the positive effects a visit to Italy had had on both Tchaikovsky and Strauss. He not only suggested Sibelius took his family there to come to terms with their grief, but actually obtained finance for the trip from Tamm. Sibelius, his wife and his two surviving daughters left Helsinki on 27th October 1900 and made their way by train via Germany and Switzerland to Milan. They carried on southwards until they arrived

西貝遼士 D大調第二交響曲，op. 43

JEAN SIBELIUS (1865-1957)

Symphony no. 2 in D, op. 43

散心，更令塔姆答應負擔一家大小的旅費。於是在1900年10月27日，西貝遼士、他太太和兩個仍健在女兒一行四人由赫爾辛基出發，乘火車經德國、瑞士到米蘭，然後一直往南走，到達位於熱那亞東面的岸邊小村拉帕洛，在「瑞士旅館」下榻。一家四口在意大利逗留至翌年五月。

慷慨資助西貝遼士的塔姆只有一個要求：要西貝遼士寫作一首大型作品。西貝遼士在拉帕洛時，原擬根據但丁《神曲》寫作一首大型作品，而且已經動筆，奈何他幼女不久病倒，令他沒法集中精神寫作，於是又跑到羅馬和佛羅倫斯去。在佛羅倫斯，他把之前在拉帕洛寫的初稿改寫成後來的第二交響曲。卡爾佩蘭男爵在給表姊妹的信中興奮地說：「那首題獻給我的新作，靈感來自意大利和地中海，是一首有五個樂章的傑出交響曲，一首充滿陽光和歡欣的交響曲。樂曲才剛剛脫稿，抄譜要五、六天的功夫。」但最後西貝遼士將樂章數量減到四個，1902年3月8日在赫爾辛基首演。

意大利與芬蘭截然不同——在異鄉寫作，也許令西貝遼士的民族主義情懷更澎湃。事實上，第二交響曲是他七首交響曲裡民族特色最強烈的一首。**第一樂章**刻劃芬蘭郊區，極富田園風情，而芬蘭民歌則在**第二樂章**主題呼之欲出。在**第三樂章**

at the Pension Suisse in the coastal village of Rapallo, a little to the east of Genoa. They were to remain in Italy until the following May.

Tamm's only stipulation to Sibelius was that, in return for financial support, the composer should write a major work. At Rapallo, Sibelius started work on a substantial piece based around Dante's *Divina commedia*, but when his younger daughter became ill he could no longer concentrate on his work and fled to Rome and then Florence where those initial sketches were transformed into what was to become his Second Symphony. As Carpelan wrote enthusiastically to his cousin, "The work which will be dedicated to me is a great new symphony in five movements, inspired by Italy and the Mediterranean, a symphony full of sunshine and exultant joy. It has just been drafted, and copying will take five to six days." In the event Sibelius reduced the Symphony to four movements in which guise it was premiered in Helsinki on 8th March 1902.

Perhaps working on the Symphony in a country so very different from his homeland fired Sibelius's nationalist sentiments, but the fact is that the Second is the most unambiguously nationalist of all his seven symphonies. The **first movement** has a richly pastoral character, reflective of the Finnish countryside while the main theme of the **second movement** has more than a hint of a Finnish folksong about it. Marked to be played *vivacissimo* (as fast as possible) the energetic violin passagework of the **third movement** suddenly gives way to a lyrical oboe melody said to "represent the awakening of the patriotic spirit of the Finns." This movement leads seamlessly, by means of a thrilling crescendo, into the **fourth movement**, which one Finnish commentator has described as "the hope for deliverance from tyranny that stirs every Finn, and



〔極急板〕，小提琴活力充沛的經過段落突然引入抒情的雙簧管旋律，有人說那「代表了芬蘭人愛國精神的覺醒」。振奮人心的漸強樂段過後，直接引入第四樂章。有芬蘭樂評人形容**第四樂章**「代表所有芬蘭人都渴望擺脫暴政，而且相信解放在望」。這也許是事實，那昂揚而堂皇的旋律配合大號激動人心的二音音型，確實是西貝遼士最歡欣的樂段之一。

中譯：鄭曉彤

the belief that this deliverance is at hand." Be that as it may, the soaring and majestic melody set over a stirring two-note figure reinforced by the tuba, is one of Sibelius's most exultant creations.

BY DR MARC ROCHESTER

編制

兩支長笛、兩支雙簧管、兩支單簧管、兩支巴松管、四支圓號、三支小號、三支長號、大號、定音鼓及弦樂組。

INSTRUMENTATION

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



謝利 ALEXANDER SHELLEY

指揮 conductor

指揮家謝利將在2015年9月出任加拿大國家藝術中心樂團的音樂總監。他於2013年完成紐倫堡交響樂團首席指揮的第四年任期，在職期間樂團在演奏、教育及巡演方面均有所革新。

謝利於2005年贏得利茲指揮大賽第一名後，獲音樂界廣泛注視，自此成為世界各大樂團爭相邀約的對象，當中包括：德國布萊梅室樂團（他為該樂團Zukunftslabor計劃的藝術總監，此獲獎計劃致力與新一代樂團觀眾建立更長遠關係）、皇家愛樂、鹿特丹愛樂、斯德哥爾摩愛樂、薩爾斯堡莫扎特音樂學院樂團、柏林音樂廳樂團、德意志交響樂團、西蒙·玻利瓦爾青年交響樂團及休斯頓交響樂團等。

本樂季，謝利將首度與萊比錫布業大廳樂團及瑞士羅曼德樂團合作，第一張為德意志留聲機公司錄音的大碟即將發行。

謝利來自音樂家庭，啟發下一代音樂家及觀眾是他工作的重要一環。2001年，謝利於杜塞爾多夫在學期間，他與他所成立的舒曼室樂團自發創辦一個創新的音樂會系列—「440Hz」，和著名的德國電視、舞台及音樂人合作，以吸引年輕人到音樂廳接觸音樂為目標。

於2014年春季，他與德國國家青年管弦樂團及德國國家青年芭蕾舞團，在德國各地巡演；其中包括在巴登-巴登的復活節音樂節與歷圖爵士及柏林愛樂樂團成員合作，並在柏林愛樂樂團的專屬音樂廳演出，由柏林愛樂網上現場直播。

Alexander Shelley will take up the position of Music Director of Canada's National Arts Centre Orchestra in September 2015. In 2013 he completed his fourth year as Chief Conductor of Nuremberg Symphony Orchestra where he has transformed the orchestra's playing, education work and touring activities.

Shelley first gained wide-spread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors Competition. Since then he has been in demand from orchestras worldwide including the Deutsche Kammerphilharmonie Bremen (where he is Artistic Director of their Zukunftslabor project – an award-winning series that builds lasting relationships with a new generation of concert-goers), Royal Philharmonic, Rotterdam Philharmonic, Stockholm Philharmonic, Mozarteum Orchester Salzburg, Konzerthausorchester Berlin, Deutsches Symphonie-Orchester Berlin, Simon Bolivar and Houston Symphony Orchestras.

This season will include débuts with the Leipzig Gewandhaus Orchestra and Orchestre de la Suisse Romande, and marks the release of his first recording for Deutsche Grammophon.

The son of professional musicians, inspiring future generations of musicians and audiences has been central to Shelley's work. In 2001, during his studies in Dusseldorf, he founded the Schumann Camerata with which he created "440Hz", an innovative concert series involving prominent German television, stage and musical personalities, conceived by him as a major initiative to attract young adults to the concert hall.

Recently, in Spring 2014, he conducted an extended tour of Germany with the Bundesjugendorchester (National Youth Orchestra of Germany) and Bundesjugendballett (National Youth Ballet of Germany), which included a collaborative concert at the Baden-Baden Easter Festival with Sir Simon Rattle and members of the Berlin Philharmonic, and a final performance at the Berlin Philharmonie which was broadcast live on the Berlin Philharmonie's Digital Concert Hall.



慕妮姿 CLARA MOURIZ

女中音 mezzo-soprano

慕妮姿於西班牙出生，是同年代最值得注意的女中音之一。她曾榮獲獨立歌劇/威格摩音樂廳獎學金，並獲選為2011-2013年度英國廣播公司（BBC）新世代藝術家。

慕妮姿在馬德里卓越歌唱學院畢業時獲頒傑出學業獎，其後往倫敦皇家音樂學院進修，獲頒發傑出證書，並剛獲頒倫敦皇家音樂學院傑出舊生榮譽。

慕妮姿經常作獨唱會演出。2007年由柯克曼音樂會協會支持下，她首度亮相威格摩音樂廳，自此每年回到威格摩演出。她活躍於歐洲及英國，曾參與英國布萊頓藝術家、牛津音樂節、西敏市學院獨唱系列及牛津藝術歌曲節等等。

慕妮姿於去年7月首次在英國廣播公司逍遙音樂會中亮相，與指揮梅納及英國廣播公司交響樂團同台演出。近期的重要演出包括：於愛丁堡藝術節首次獻藝，在戴維斯爵士指揮下與皇家蘇格蘭國家樂團合作；在哈汀指揮下在東京歌劇城獻唱；與洛德女爵士及格林·莊遜合作，在巴黎奧塞美術館首次演出等等。

慕妮姿的演出曾經由英國廣播公司電台、法國電台、西班牙電視及西班牙國家電視廣播。她最近夥拍梅納及英國廣播公司交響樂團，灌錄了兩張大碟，分別收錄蒙薩瓦喬及圖利納的作品，獲得好評。她的首張獨唱大碟收錄西班牙歌曲，由得獎唱片品牌 Sonimage 發行，並將發行全新的獨唱大碟。

Spanish born, Clara Mouriz is rapidly establishing herself as one of the most exciting mezzo-sopranos of her generation. She has been awarded an Independent Opera/Wigmore Hall Fellowship and she was selected as BBC Radio 3 New Generation Artist 2011-2013.

Mouriz was awarded the End of Studies Extraordinary Prize from the Escuela Superior de Canto in Madrid then further her studies at the Royal Academy of Music (RAM), London, with an Outstanding Diploma. Mouriz was recently elected Associate of the RAM.

A committed recital singer, Mouriz made her début in Wigmore Hall under the auspices of the Kirckman Concert Society in 2007, and has since returned every season. She appears regularly in Europe and the United Kingdom, in festivals including Brighton Festival, Oxford Chamber Music Festival, the recital series of the Westminster School and Oxford Lieder Festival.

Mouriz made her Proms début in July 2013 with the BBC Philharmonic under the baton of Juanjo Mena. Latest highlights include her Edinburgh Festival début with the Royal Scottish National Orchestra under Sir Andrew Davis, Tokyo Opera City under Daniel Harding and debut in Paris's Musée D'Orsay with Dame Felicity Lott and Graham Johnson.

Mouriz has broadcast for BBC Radio 3, Radio France, Television Espanola and Radio Nacional. She has recently recorded Montsalvatge and Turina for two critically acclaimed discs with the BBC Philharmonic and Juanjo Mena. Her first solo recital disc of Spanish songs was released on the award-winning record label Sonimage and a new solo recital disc is to be released soon.

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



Photo: Cheung Chi-wai

港樂2014年3月中國內地巡演之樂評

「毫無疑問是亞洲最前列的交響樂團之一」 樂評人王紀宴

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 Orchestra 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.



Critical acclaim from the HK Phil's tour to Mainland China in March 2014

"no doubt one of Asia's best" Wang Jiyan, renowned critic

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，並已推出兩張大碟。

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.

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 Hong Kong Philharmonic Orchestra 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 ORCHESTRA

第一小提琴 FIRST VIOLINS



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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
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倪瀾
Ni Lan



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Wang Liang



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張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 范丁
Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑄
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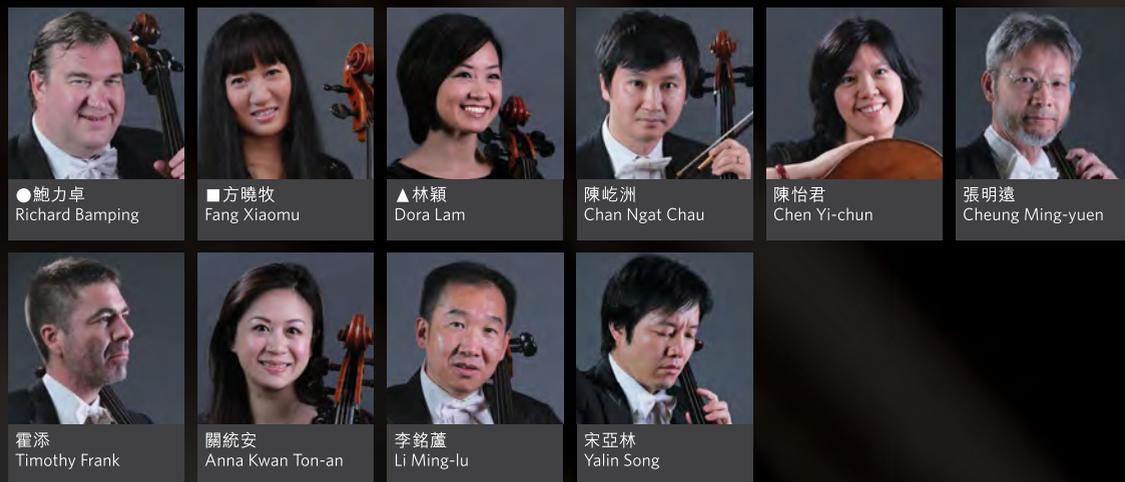
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Zhou Tengfei



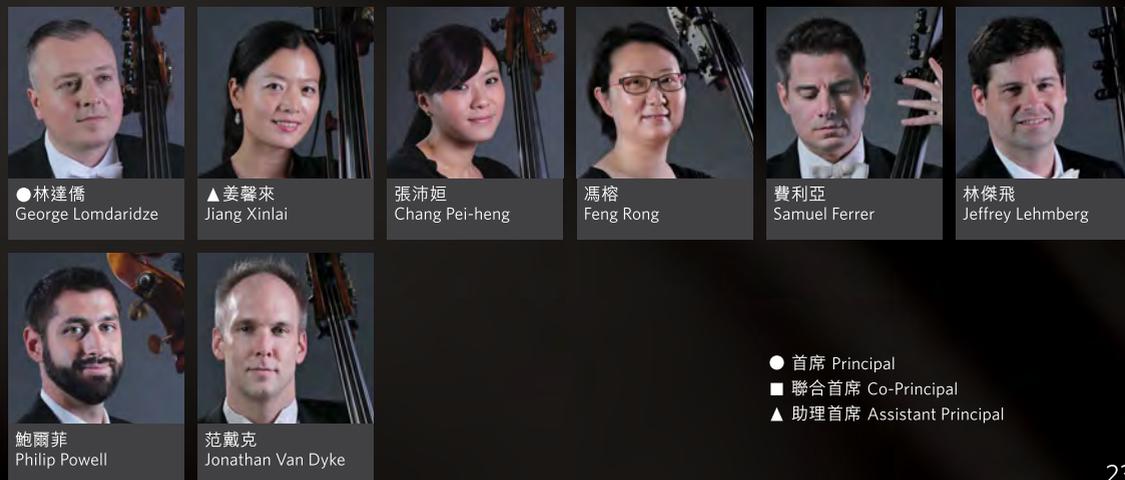
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大提琴 CELLOS



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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

香港管弦樂團

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Violin: Ai Jin

中提琴：陳子信*
Viola: Elvis Chan*

敲擊：何銘恩
Percussion: Jojo Ho

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



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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic Orchestra family.

香港管弦樂團感謝以下機構及贊助人支持樂團席位贊助基金。

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Zhao Yingna

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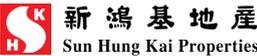
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- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei de Gaulle, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Ms Zhang Xi
- Carlo Antonio Testore (1736) Violin, played 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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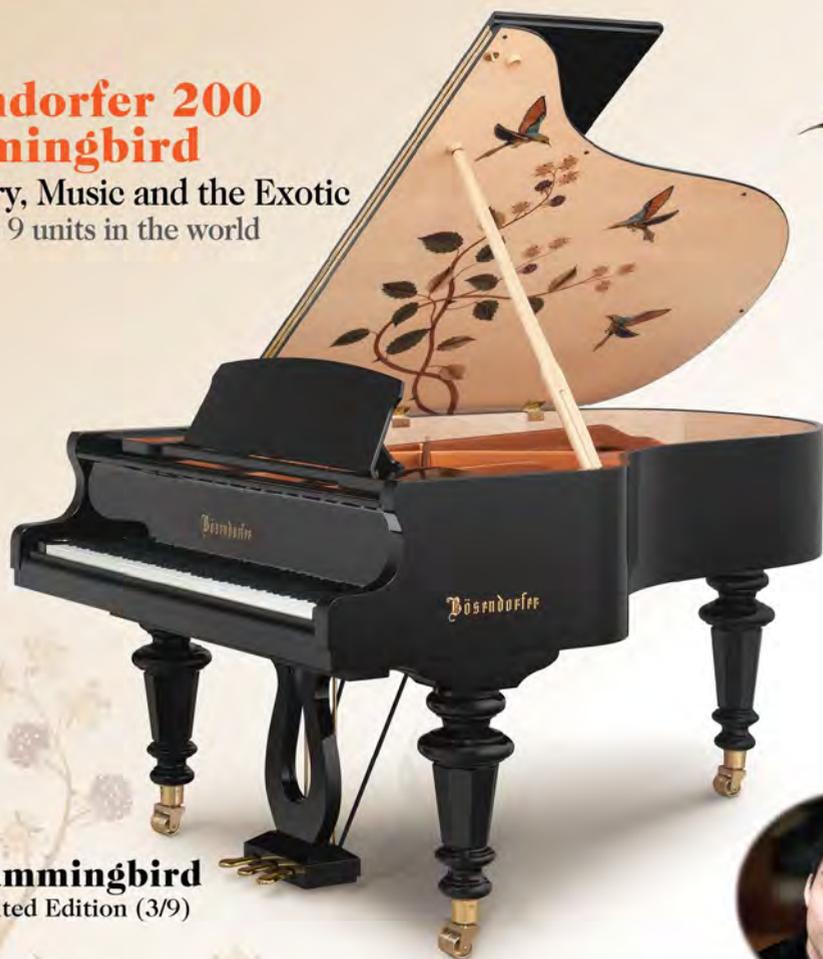
通利琴行



Bösendorfer

Bösendorfer 200 Hummingbird

Marquetry, Music and the Exotic
Limited to 9 units in the world



Hummingbird

Limited Edition (3/9)

The Bösendorfer Hummingbird model pays tribute to the exotic world of empire and fantasy and is a contemporary reinterpretation of these traditional images of nature. This model is limited to a maximum of 9 units. Each unit has an individually numbered solid brass plate.



"Every time when I play on this magnificent instrument, its mellowness and transparency inspire me, evoking a nostalgia of my memorable decade in this city, a city to which my heart belongs."

Raymond Young
Bösendorfer Artist

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