



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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SEASON OPENER

Deborah
Voigt

科爾芝

女高音 soprano

4&5
9 | 2009

Fri & Sat 8 PM

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

艾度·迪華特
Edo de Waart
指揮 conductor

大都會天后

The Metropolitan diva

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

www.hkpo.com

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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香港特別行政區政務司司長獻辭

A Message from the Chief Secretary for Administration Hong Kong Special Administrative Region

今晚的音樂會，艾度·迪華特請來國際知名女高音科爾芝與樂團同台演出，為香港管弦樂團新樂季揭開序幕。2009/10樂季亦標誌着迪華特在港樂擔任藝術總監兼總指揮的第六個年頭，以及香港文化中心二十周年誌慶。

港樂自2004年由迪華特掌舵以來，藝術成就屢創高峰。迪華特對本地文化及藝術發展的投入與熱誠，有助實現西九文化區的願景，令香港成為真正的世界級文化大都會。

過去五個樂季，港樂都贏得觀眾和樂評人的高度評價。踏入新樂季，90位才氣縱橫的樂師，將繼續為樂迷獻上一系列精彩的音樂會。

衷心祝願樂團新樂季演出成功，並希望大家享受歌藝超群的科爾芝與樂團的美妙演出。

Tonight's concert marks the Opening of Hong Kong Philharmonic Orchestra's 2009/10 season. Featuring the world renowned soprano Deborah Voigt under the baton of Edo de Waart, the concert also celebrates the beginning of the Maestro's sixth season with the Orchestra as well as the 20th anniversary of the Hong Kong Cultural Centre.

Since Maestro de Waart took the helm in 2004 as the Artistic Director and Chief Conductor, the Orchestra has gone through exciting transformations. His unwavering commitment and enthusiasm to develop arts and culture in Hong Kong help realise the vision of the West Kowloon Cultural District project – establishing Hong Kong as a world-class cultural centre.

Over the last five seasons, the 90-strong ensemble has scaled new heights in musical excellence, winning great acclaim from audiences and critics alike. No doubt, music lovers will be looking forward to another series of outstanding performances in the new season.

I wish the Hong Kong Philharmonic Orchestra a successful season and hope you all enjoy this wonderful evening of music with Ms Voigt and the Orchestra.



唐英年
香港特別行政區
政務司司長



Henry Tang
Chief Secretary for Administration
Hong Kong Special Administrative Region



香港管弦協會監察委員會主席獻辭

A Message from the Chairman of the Board of Governors of the Hong Kong Philharmonic Society

歡迎蒞臨香港管弦樂團2009/10樂季揭幕音樂會。

面臨經濟逆境，物質價值重新定位，精神上滿足變得重要，現在，人們更懂得去欣賞藝術的無價。香港人對音樂文化的渴求，從港樂2009/10樂季套票預售中得到印證，今季總售票量比上季增長達12%之多，為不明朗的環境打下一支強心針。

香港管弦樂團擁有逾百年的演出歷史，現時，透過每年超過一百五十場的演出，觸動二十萬樂迷的心靈。我們珍惜與廣大市民一直以來所建立的良好關係，並深信我們可以藉著大家的支持，繼續擴闊本地及海外的觀眾層，豐富公眾的文化生命。港樂又一直得到首席贊助太古、香港特別行政區政府、各大贊助商、捐助者的支持，讓迪華特將香港管弦樂團打造成為全亞洲最優秀樂團之一的宏願得以實踐。

希望您們喜歡今晚的演出，期望於未來更多精彩的音樂會上再次得到您們的支持。❤

Welcome to the opening gala of the Hong Kong Philharmonic's 2009/10 season.

In these financially difficult times, when our personal material necessities are forcibly reconsidered, it becomes all the more important to cherish the immaterial, the timeless endeavours of human art, our musical culture. The community of Hong Kong has aspired to just that. Confounding expectations, ticket sales from our 2009/10 subscription have increased by a record breaking 12% over the previous season. If only the financial markets could match the hunger displayed for great music.

Our cherished orchestra, with over one hundred years of performance history, now annually touches the lives of 200,000 music lovers through over 150 performances. We are aware that this precious relationship has great potential for further extension and enrichment, both within and outside of our city, and that you each contribute fundamentally to this process. In addition, through the continuing generous support of Swire, our Principal Patron, and the Government of the Hong Kong Special Administrative Region, and other sponsors and donors, Maestro de Waart's grand vision – to create the finest orchestra in Asia – now remains no mere aspiration.

I hope you enjoy tonight and return to enjoy the many more superb concerts that this season has to offer. ❤

劉元生
香港管弦協會
監察委員會主席

Y S Liu
Chairman, Board of Governors
Hong Kong Philharmonic Society Limited



香港管弦樂團藝術總監兼總指揮獻辭

A Message from the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

過往五年，港樂樂師們無論在合奏或是個人藝術修養方面均屢創高峰，今晚，我能夠站在指揮台上，見證港樂這個大家庭所共同努力而取得的成就，我感到十分驕傲。今季，我們精心挑選一系列精彩作品，讓我們邁進更卓越的藝術水平，希望亦同時為您們帶來驚喜。

歌曲與樂團的結合(歌劇音樂會和管弦聯篇歌曲)將再次成為今季的重點，今晚的音樂會恰好為此提供最佳序幕。愛的主题，分別以不同形式，有悲亦有喜，穿梭於幾套主要的聲樂音樂會。馬勒《大地之歌》是聯篇歌曲與交響樂的完美交織，讚嘆大自然美妙的卓越作品。貝多芬唯一歌劇《費黛里奧》被譽為探討人權及政治道德的偉大傑作，歌頌愛的無私與毫無保留的奉獻。

今晚，全球首屈一指的戲劇女高音科爾芝將以華格納及史特勞斯為港樂的新樂季揭幕，演繹其中兩首挑戰難度極限的歌劇曲目，發掘角色極具破壞力的偏愛，定為您們帶來非凡震撼的音樂旅程，請坐穩！🔥

It gives me great pride to be able to conduct tonight's performance because I have been able to witness at first hand how this orchestral family has achieved both at ensemble and personal levels remarkable paths of development and exceptional performances over the past five years. Our careful programme selection of works for this coming season will certainly inspire us to excel. I think it will excite you too.

Tonight's event allows me to note that this new season marks a re-emphasis on song with orchestra: of opera-in-concert and of the orchestral song cycle. Perhaps the theme of love in its various forms, some destructive, others enabling, can be said to link as a thread across our tapestry of major upcoming vocal performances. Das Lied von der Erde, the pre-eminent synthesis between Mahler's twin vehicular obsessions, the song-cycle and the symphony, come together in a hymn to earthly beauty and its transcendence. Fidelio, Beethoven's only opera and perhaps one could say his great musical work on human rights and political conscience, expands love into a selflessly heroic and all-embracing force.

Tonight's gala performance of Wagner and Strauss by the sublime Deborah Voigt – considered by many the leading dramatic soprano of our time – delves into the realms of destructive, self-absorbed love, including perhaps two of the most archetypally extreme and challenging in the operatic repertoire. An overwhelming encounter I am sure, and well worth the extraordinary journey. Please fasten your seat belts! 🔥

艾度·迪華特
香港管弦樂團
藝術總監兼總指揮

Edo de Waart
Artistic Director and Chief Conductor
Hong Kong Philharmonic Orchestra

Salute 感謝伙伴 to Our Partners

香港管弦樂團衷心感謝以下贊助機構的慷慨資助和支持！

The Hong Kong Philharmonic Orchestra would like to express our heartfelt thanks to the below Partners for their generous sponsorship and support!

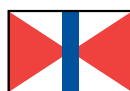
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For sponsorship and donation enquiries, please feel free to contact

Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

大都會天后

The Metropolitan Diva

艾度·迪華特
指揮

Edo de Waart
conductor

科爾芝
女高音

Deborah Voigt
soprano

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9月4日的音樂會由香港電台第四台 (FM 97.6 — 98.9兆赫) 現場直播，節目將於9月9日 (星期三) 下午2時重播。

The 4 Sep concert is broadcast live on Radio 4 (FM Stereo 97.6 – 98.9 MHz). The programme will be repeated on 9 Sep (Wed) at 2 PM.

各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。祝大家有一個愉快的音樂體驗。

Dear patrons

For a wonderful concert experience, please kindly switch off your mobile phone and other beeping devices before the concert begins. Photography, recording, filming, eating or drinking are not allowed. Wish you a very enjoyable evening.



香港文化中心20周年誌慶節目
Programme commemorating the 20th Anniversary
of the Hong Kong Cultural Centre

“香港管弦樂團 在迪華特的調教下 已經成為亞洲 數一數二的樂團。”

《人民音樂·留聲機》

“Under the leadership of Edo de Waart,
Hong Kong Philharmonic Orchestra
has already become one of Asia's top orchestras.”
Gramophone China

藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor **Edo De Waart**

香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會和及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven's *Fidelio* opera-in-concert and Mahler's *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron, enabling Maestro de Waart's artistic vision for the Orchestra to be realized. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於2007/08樂季，在跑馬地馬場遊樂場舉行的全年最大型戶外交響音樂會—太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，定期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院大劇場作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。🎭

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

HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, in the 2007/08 Season, the biggest outdoor symphonic concert of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🎭

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A Sound Commitment



Gdo de Waart



香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



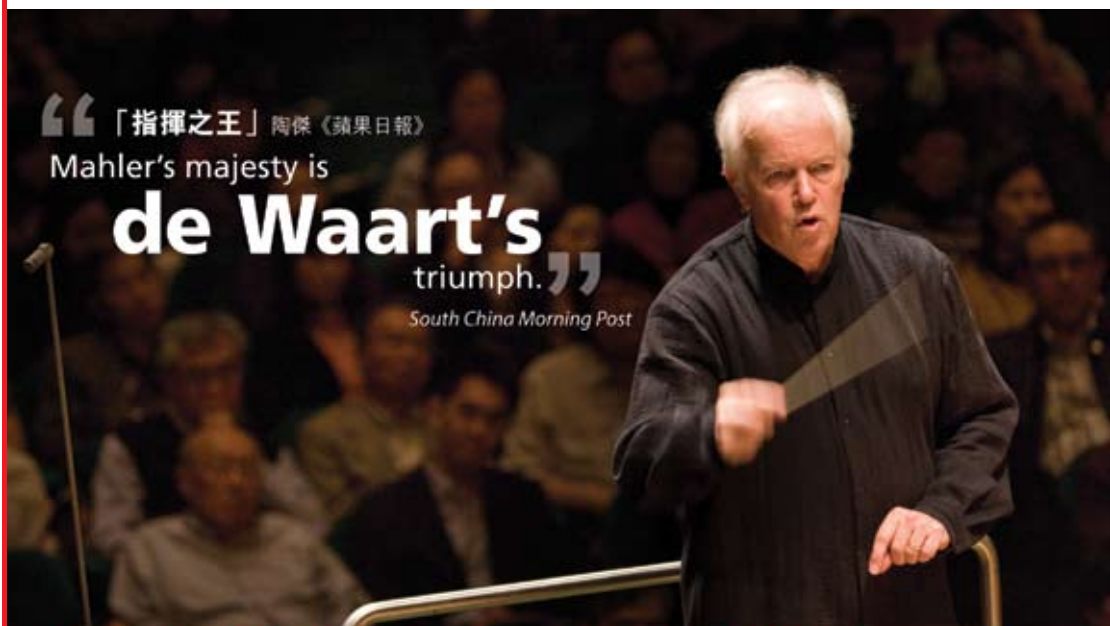
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“「指揮之王」 陶傑《蘋果日報》

Mahler's majesty is

de Waart's
triumph.”

South China Morning Post



藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他亦會由2009/10樂季起出任美國密爾沃基交響樂團的音樂總監。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕及浦契尼的《蝴蝶夫人》歌劇音樂會，均獲高度評價。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。➡

Edo de Waart is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, Edo de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He has also taken up the Music Directorship of the Milwaukee Symphony Orchestra from the 2009/10 season.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney. He has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, as well as Puccini's *Madama Butterfly* with the Hong Kong Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong. ➡



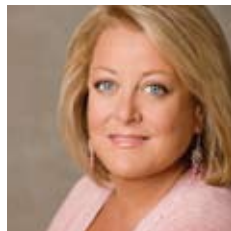
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科爾芝

Deborah Voigt

女高音
soprano



歌藝超凡的科爾芝於戲劇女高音界獨領風騷，她演繹李察·史特勞斯和華格納筆下的角色精闢獨到，地位備受尊崇。

科爾芝演唱史特勞斯的莎樂美，為她本人以至藝術領域上取得巨大成功，其後，她載譽重返芝加哥歌劇院參演史特勞斯的《沒有影子的女人》，為這齣新製作演繹公主一角，而此角亦同時讓她揚名國際。她於2008年首度與大都會歌劇院演出華格納的《崔斯坦與伊索爾德》，由著名大師利雲指揮，這是她自2003年與維也納國家歌劇院演出伊索爾德一角後，首次再度演唱同一角色。2009年1月，科爾芝於芝加哥歌劇院再演此角，更贏得《芝加哥論壇報》「今時今日首選的伊索爾德」的美譽。

2009/10樂季，科爾芝將演唱托斯卡一角，為芝加哥歌劇院的新樂季揭開序幕，這位享譽國際的華格納女高音，亦將於大都會歌劇院演唱作曲家最具魅力的《漂泊的荷蘭人》中、充滿神秘色彩的仙妲，以及難度冠絕歌劇曲目、史特勞斯的埃萊克特拉。

科爾芝無論於歌劇舞台抑或以音樂會形式獻唱皆揮灑自如，曲目豐富多樣。她曾於巴塞隆拿極具歷史的里西奧大劇院演唱喬爾丹諾《安德萊·謝尼埃》的馬德蓮娜和龐基耶利的喬康達、大都會歌劇院演唱由馬錫爾指揮、華格納《女武神》的齊格蓮達——一個她十分喜愛的角色，皇家歌劇院科芬園演唱史特勞斯《阿里阿德涅在納索斯》的主角、三藩市歌劇院演唱威爾弟《假面舞會》的阿美莉亞，以及於著名音樂節如：愛丁堡音樂節及BBC逍遙音樂會中亮相。

科爾芝榮獲法國藝術及文學騎士勳章，又被《音樂美國》選為2003年度最佳歌唱家，2007年更以其傑出成就獲頒《歌劇新聞》大獎。

www.deborahvoigt.com

Widely acknowledged as the preeminent dramatic soprano, Deborah Voigt is inarguably one of the most esteemed interpreters of the dramatic opera roles of Richard Strauss and Richard Wagner.

Following her personal and artistic triumph as Strauss's Salome, Voigt returned to her home town's Lyric Opera of Chicago to sing the Empress in a new production of Strauss's *Die Frau ohne Schatten*, a role she has made her own internationally. After her very successful debut with her home company, the Metropolitan Opera, in Wagner's *Tristan und Isolde*, conducted by James Levine in 2008 — her first Isolde since her headlining portrayals at the Vienna State Opera in 2003, Voigt sang the same role with the Lyric Opera of Chicago in Jan 2009 and received high acclaims as "today's Isolde of choice" by the *Chicago Tribune*.

In the 2009/10 season, Voigt sings Tosca to open the season of the Lyric Opera of Chicago. The renowned Wagnerian soprano will also sing the mystical Senta in one of the composer's most engaging works, *Der fliegende Holländer* and one of the most demanding roles in the entire repertoire — Strauss's Elektra with the Metropolitan Opera.

Voigt has made her mark on both the operatic and concert stages in a remarkably varied repertoire. She has appeared at Barcelona's historic Gran Teatre del Liceu as Maddalena in Umberto Giordano's *Andrea Chénier* and Ponchielli's *La gioconda*, the Met as one of her favourite parts, Sieglinde in *Die Walküre*, led by Lorin Maazel, the Royal Opera House, Covent Garden for the title role in Strauss's *Ariadne auf Naxos*, the San Francisco Opera as Amelia in Verdi's *Un Ballo in Maschera* and such distinguished festivals as the Edinburgh Festival and BBC Proms.

Deborah Voigt is a Chevalier of the Ordre des Arts et des Lettres and was *Musical America's* Vocalist of the Year 2003. She received the 2007 *Opera News* Award for distinguished achievement.

www.deborahvoigt.com

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華格納

Richard Wagner

1813-1883

《羅恩格林》：第一幕：前奏曲

1842年，鋼琴大師暨大作曲家李斯特受聘為威瑪大公爵的宮庭樂長。他決心要把威瑪打造成德國藝術之都，放棄了鋼琴演奏事業，專注指揮音樂會及歌劇。李斯特指揮過的歌劇製作多不勝數，其中包括1850年8月28日在威瑪首演的華格納歌劇《羅恩格林》。

華格納沒有出席首演——他因為參與1849年德累斯頓革命（法國大革命時歐洲各地的貴族統治者紛紛遭子民推翻，這次革命就是其副產品）而被當局通緝，被迫逃離德國。他之所以與革命份子同一陣線，很大程度上是因為德累斯頓國王和國會拒絕讓《羅恩格林》在州立歌劇院上演。令國王和國會不安的是華格納的音樂：雖然這些人肯定還未聽過，但他們覺得華格納的音樂會令歌劇院那些有頭有面的富豪贊助人不快。當時在德累斯頓流傳著這樣一則故事：有個出版商跟華格納住在同一幢樓房；他發行了華格納之前三齣歌劇的樂譜，卻完全找不到買家，結果華格納動筆寫作《黎恩濟》時，他被迫由一樓搬到二樓；寫《湯豪舍》時則由二樓搬到三樓；到了1846至47年華格納寫作《羅恩格林》時，更被迫搬到閣樓居住。

可以肯定的是，出版商越搬越高並不是因為《羅恩格林》第一幕前奏曲太吵耳；祥和的音樂營造出「魔幻、超自然的感覺」（意大利傳奇指揮大師托斯卡尼尼語）。前奏曲根據單一主題寫成——是在劇中代表聖杯崇高、聖潔的主題（雖然後世有美國流行小說作者另有見解，但對華格納來說，聖杯就是用來盛載基督在十架上流下寶血的高腳杯）。悠長的小提琴樂段過後，音樂漸漸推進至妙不可言的高潮；但幾乎在到達高潮的同時，馬上沉寂下去，回復開始時的深刻與寧靜。🔥

Lohengrin: Act I: Prelude

In 1842 the great piano virtuoso and composer Franz Liszt had been appointed the Grand Ducal Director of Music Extraordinary at Weimar. He was determined to make Weimar the arts capital of Germany so he decided to abandon his piano playing career and concentrate on conducting concerts and operas in Weimar. Among the many productions Liszt directed in Weimar was the première on 28th August 1850 of Wagner's opera *Lohengrin*.

Wagner was not present. He had been obliged to flee Germany where a warrant had been issued for his arrest following his involvement in the 1849 Dresden Revolution. Wagner's sympathies for the revolution (a by-product of the French Revolution which had resulted in aristocratic rulers across Europe being forcibly deposed by their subjects) were largely aroused by the refusal of the King and his parliament to allow *Lohengrin* to be staged in the state opera house. What so stirred the King and his parliament was the suspicion that Wagner's music (which, in all probability, none of them had ever heard) would upset the opera's wealthy and influential patrons. There was a story going about Dresden at the time that a publisher, who had been unable to find any buyers for Wagner's previous three operas and who lived in the same apartment block as the composer, had been forced to move up from the first to the second floor as Wagner started work on *Rienzi*, from the second to the third when he began work on *Tannhäuser*, and that *Lohengrin*, which Wagner had composed between 1846 and 1847, had forced him to take up residence in the attic.

It certainly was not the noise of the Prelude to Act 1 of *Lohengrin* which drove the publisher upstairs; the music is utterly peaceful, summoning up "magical, supernatural feelings" in the words of the legendary Italian maestro, Arturo Toscanini. It is entirely based on the single theme which throughout the opera represents the elevated sanctity of the Holy Grail – for Wagner (even if subsequent American authors of popular fiction had it differently) the chalice into which Christ's blood drained whilst he was on the cross – and after a long-drawn-out passage for violins, the music builds to a magnificent climax which, almost as soon as it has been reached, dies back to the profound tranquillity of the opening. 🔥



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華格納

Richard Wagner

1813-1883

《湯豪舍》：大廳啊，我向你致意

《湯豪舍》是華格納第五齣歌劇，1845年10月19日在德累斯頓首演。故事以十三世紀德國為背景，主人翁湯豪舍是個年輕的貴族武士，他和其他一眾年青俊男一樣，受愛神維納斯引誘到其位於山頂上的藏身之所，與她雙棲雙宿。後來有人勸湯豪舍回到自己的村落，因為當地統治者的姪女伊利莎伯，正在到處尋找湯豪舍；伊利莎白生得標緻動人，要是湯豪舍在村裡的歌唱比賽奪魁，就能娶得美人歸。劇情發展至此急轉直下，但這些都與今晚無關。今晚，你將會聽到伊利莎伯站在「歌曲大廳」裡，幻想著湯豪舍贏得比賽歸來大展歌喉，並領取他的「獎品」。滿心盼望與欣喜的她，心醉神迷地唱出大廳啊，我向你致意——表面上是向「歌曲大廳」問好，實際上卻唱出對湯豪舍的濃情蜜意。🔥

Tannhäuser: Dich, teure Halle

Tannhäuser was first performed in Dresden on 19th October 1845 and was Wagner's fifth opera. Set in 13th century Germany it tells of a noble young knight, Tannhäuser, who is lured, along with numerous other handsome young men, into the mountaintop lair of Venus, the Goddess of Love. He is persuaded to return home to his village where Elisabeth, the beautiful niece of the ruler of the region, has been asking for him. He is promised Elisabeth as a bride if he wins the singing competition held in the village. Unfortunately things go badly wrong at that point, but that need not concern us here today. Instead we find Elisabeth in the "Hall of Song" dreaming of the moment when Tannhäuser will return there to sing and, she confidently expects, to win his prize. Full of anticipation and joy she sings the ecstatic aria Dich, teure Halle in which, while outwardly greeting the Minstrels Hall, is actually voicing her love for Tannhäuser. 🔥

大廳啊，我再次向你致意

最愛的房間，我歡欣地向你致意！

在你這裡他的歌聲

把我從憂鬱的夢裡驚醒。

上次他離開你後，

你看起來多麼孤寂！

我沒有平安，

你也沒有喜樂。

現在，我的心跳得多厲害，

現在，你看來既歡欣又壯麗。

他令我我都恢復生氣，

他也不是在遠處等候了！

我向你致意！向你致意！

大廳啊，我向你致意！

Dich, teure Halle, grüss ich wieder,

froh grüss' ich dich, geliebter Raum!

In dir erwachen seine Lieder,

und wecken mich aus düsterem Traum.

Da er aus dir geschieden,

wie öd' erschienst du mir!

Aus mir entfloh der Frieden,

die Freude zog aus dir -

Wie jetzt mein Busen hoch sich hebet,

so scheinst du jetzt mir stolz und hehr.

Der mich und dich so neu belebet,

nicht länger weilt er ferne mehr.

Sei mir gegrüsst! Sie mir gegrüsst!

Du, teure Halle, sei mir gegrüsst!

Dear hall, I greet you once again

joyfully I greet you, beloved room!

In you his songs awake

and rouse me from gloomy dreams.

When he last left you,

how desolate you seemed to me!

Peace forsook me,

there was no joy in you.

How strongly my heart is now beating,

you now appear exalted and sublime.

He who thus revives both me and you

is no longer waiting afar off.

I greet you! I greet you!

You, dear hall, I greet you!



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華格納

Richard Wagner

1813-1883

《紐倫堡的名歌手》：前奏曲

《紐倫堡的名歌手》1868年6月21日在慕尼黑首演，是華格納最開朗的樂劇，有時簡直滑稽可笑；但即使如此，也（難免）惹來許多爭議。華格納借劇中人影射當時某些既傲慢又愚昧的樂評人；由於嘲諷對象呼之欲出，對方自然對號入座（而且對得沒錯），更群起而攻之。劇情圍繞一次歌唱比賽展開，優勝者可迎娶伊娃。伊娃的父親是當地的大人物，也是評判團成員。賽規雖嚴，但華特（伊娃的心上人）再三違規作賽，結果真愛與真正的藝術壓倒了瑣碎的官僚賽規，最終華特順利奪魁。

全劇總長四小時；前奏曲是華格納在火車上創作的。他在紐倫堡觀光了一天後乘長途火車返回維也納，樂曲就在途中完成了泰半。威嚴的「名歌手主題」無疑是古今最美妙、最高貴的旋律之一，最初就是在前奏曲響起；其他主題為往後的情節與人物埋下伏線，包括代表伊娃和華特戀愛的主導動機、華特的得獎歌曲，還有刻劃華特一面開口唱歌、一面被評判（本為鞋匠）刁難的巧妙樂段。樂曲末段把這些樂思交織在一起，效果美妙絕倫。🔥

Die Meistersinger von Nürnberg: Prelude

Die Meistersinger von Nürnberg ("The Mastersingers of Nuremberg") was premiered in Munich on 21st June 1868. Despite being Wagner's most cheerful, at times downright funny, music dramas, it (almost inevitably) stirred considerable controversy, not least amongst those members of the critical fraternity who (rightly) recognised their caricatures in the characters on stage and who also identified Wagner's thinly-veiled satire on the arrogance and stupidity of contemporary music critics. The story tells of a singing competition in which the prize is Eva, the daughter of one of the leading figures in Nuremberg society (a man who is also one of the judges). There are strict rules which Walther (Eva's real beloved) continually breaks when he performs his entry for the competition. However true love and true art overwhelm petty bureaucratic rules and he wins the contest.

The Prelude, much of which Wagner wrote on the long train journey back to Vienna following a day's sightseeing in Nuremberg, introduces the magisterial Mastersingers' theme, surely one of the greatest and most noble melodies ever written. Subsequent themes anticipate events and characters from the four-hour long music-drama and include motifs which represent the love of Eva and Walther, the prize-song which Walther performed and an ingenious passage in which Walther's attempts to sing are continually heckled by one of the judges (who is also a cobbler). It ends with an incomparable interweaving of all these ideas. 🔥

華格納

Richard Wagner

1813-1883

《崔斯坦與伊索爾德》： 前奏曲及愛之死

在很多人眼中，《崔斯坦與伊索爾德》是華格納最精彩的作品。故事以一個古老傳奇為藍本，主人翁崔斯坦是里昂乃斯王子（「里昂乃斯」是個傳說中的國度，位於英國西南端康沃爾西岸，已被大西洋淹沒），也是康沃爾國王馬克王的姪兒。崔斯坦（*Tristan*）的名字源自法文 *tristesse*（哀傷）一詞——崔斯坦自出娘胎便父母雙亡，其父在他出生前戰死沙場，其母則在分娩時殞命，由馬克王撫養成人。康沃爾與愛爾蘭交戰時，崔斯坦殺死了一個愛爾蘭密使，將首級送返都柏林。密使遺孀伊索爾德誓報夫仇，但崔斯坦來都柏林療傷時，她卻又心生憐憫，讓崔斯坦平安返回康沃爾。後來伊索爾德改嫁馬克王時，已與崔斯坦互生情愫。兩人在夜幕的掩護下幽會；但兩人的好事最終難免被撞破，一番血腥殺戮後，剩下馬克王在點算屍體——其中包括崔斯坦和伊索爾德。迴光返照的伊索爾德告訴馬克王，她與崔斯坦在死後終成眷屬（順帶一提，都柏林近郊有個地方叫「恰佩利佐德」，正是愛爾蘭語「伊索爾德的禮拜堂」之意）。

華格納同情崔斯坦。他在此劇創作期間與贊助人的太太偷情（地點就在贊助人家中），首演前又搭上了首演指揮的妻子。此劇寫得很勤快，1859年八月脫稿後華格納就把樂譜送到德國每一所歌劇院，但卻相繼遭拒——理由是劇中音樂太前衛，院方認為普羅大眾接受不來。因此華格納便把劇中第一首和最後一首樂曲（第一幕前奏曲及愛之死）改編成獨立樂曲，好讓聽眾

Tristan und Isolde: Prelude and Liebestod

Tristan und Isolde is based on the ancient legend of Tristan, son of the King of Lyonesse — a mythical region believed to lie submerged beneath the Atlantic Ocean off the west coast of Cornwall in the extreme south-western part of Britain — and nephew to King Mark of Cornwall. He was called Tristan (derived from the French word *tristesse* — sadness) since his father was killed in battle before he was born and his mother died giving birth to him. He was brought up by King Mark and, during a war between Cornwall and Ireland, murdered an Irish emissary and then sent his head back to Dublin. The emissary's wife, Isolde (after whom, incidentally, the Dublin suburb of Chapelizod is named), promised revenge on Tristan, but when Tristan himself arrived in Dublin to seek healing for a wound, she had pity on him and allowed him to return safely to Cornwall. King Mark himself later married Isolde but by that time she and Tristan had fallen in love and were meeting secretly under cover of darkness. Inevitably they are discovered, a certain amount of bloodshed ensues and eventually King Mark is left surveying numerous dead bodies, including Tristan's and Isolde's. Isolde recovers just long enough to tell the King that, at last in death, she and Tristan are united as lovers.

Wagner empathised with Tristan. As he composed the music-drama — which many believe to be his greatest work — he was carrying on an affair with the wife of the work's financial sponsor under their very roof and, indeed, at the time of the work's première had already begun an affair with the conductor's wife. He worked hard and fast on *Tristan und Isolde* and on its completion in August 1859

漸漸接受他劃時代的音樂語言。巴伐利亞國王路德維希二世聽過此曲後，決定提供贊助，並批准此劇1865年6月10日在慕尼黑上演。

樂壇一致公認《崔斯坦與伊索爾德》是繼貝多芬第九交響曲後最革命性的音樂作品，連第一個和弦也煥發著嶄新意念——和弦既不屬小調調性，也不屬大調調性，完全沒有先例。新寡的伊索爾德由愛爾蘭出發，乘船前往陌生國度康沃爾，準備嫁予陌生的國王；身邊是自己的殺夫仇人，卻又情根深種。華格納把悲劇元素、沖天激情和最後的歡欣都濃縮在前奏曲裡，刻劃伊索爾德在旅途中的所思所感：她很清楚，自己有朝一日必然為愛人送命。接近劇終時，伊索爾德唱出激情的愛之死，是古今最精彩的歌劇樂段之一。伊索爾德吞下毒藥；被馬克王發現她呆呆地待在崔斯坦的屍首旁邊，唱歌讚嘆已死的崔斯坦俊美動人，而且只待自己毒發身亡，就能與愛人團聚，到時兩人皆會歡喜若狂。🔥

offered it to every opera house in Germany. One by one they refused, considering it musically far too advanced for public consumption. So in an attempt to train audiences to accept his revolutionary musical language Wagner arranged the very first and the very last numbers from the opera (the Prelude to Act 1 and Isolde's Liebestod) for concert performance and it was hearing this that persuaded King Ludwig II of Bavaria to finance Wagner's work and to allow the first stage production of *Tristan und Isolde* to take place in Munich on 10th June 1865.

Tristan und Isolde is universally regarded as the most revolutionary musical work since Beethoven's ninth Symphony. The musical revolution it sparked comes with the very first chord of the Prelude. For the first time in music a composer had devised a chord which was neither in a major nor a minor key. Depicting the thoughts of Isolde as she takes the sea voyage from Ireland to Cornwall – recently widowed, heading for a strange land to marry an unknown Monarch and travelling in the company of her husband's murderer with whom she has fallen in love and for whom, as she already knows, she must kill herself – the Prelude gloriously encapsulates the tragedy, the soaring passion and the ultimate ecstasy of the entire opera. One of the greatest of all operatic moments, Isolde sings her passionate Liebestod at the very close of the opera. She has taken poison and is discovered by King Mark transfixed by the body of Tristan and singing of his beauty in death and of the ecstasy they will share once she, too, has succumbed to the poison. 🔥

華格納

Richard Wagner

1813-1883

《崔斯坦與伊索爾德》：愛之死 *Tristan und Isolde: Liebestod*

他的笑容多麼和善，多麼平靜，

張開的雙眼，多麼深情！

朋友們，看見嗎？

難道你們看不見嗎？

他的光芒越發強烈，

強烈得直衝雲霄，星星都在身旁閃耀？

你們看不見嗎？

他的心驕傲地膨脹，

剛勁飽滿地，在胸膛裡悸動？

他的唇多麼柔軟，多麼溫婉，

甜蜜的氣息，飄盪著——

朋友們！看哪！

你們沒有感覺、沒有看見嗎？

難道這旋律只有我聽見？

這美妙溫柔的旋律

這極樂的哀歌，揭示了一切，

聲聲溫和的懇求，從他那裡來，

穿透我，飄上天，

愉快地在我身旁迴響，在我身旁縈繞？

Mild und leise wie er lächelt,

wie das Auge hold er öffnet -

Seht ihr's, Freunde?

Seht ihr's nicht?

Immer lichter wie er leuchtet,

stern-umstrahlet hoch sich hebt?

Seht ihr's nicht?

Wie das Herz ihm mutig schwillt,

voll und hehr im Busen ihm quillt?

Wie den Lippen, wonnig mild,

süßer Atem sanft entweht -

Freunde! Seht!

Fühlt und seht ihr's nicht?

Hör' ich nur diese Weise,

die so wundervoll und leise,

Wonne klagend, alles sagend,

mild versöhnend aus ihm tönend,

in mich dringet, auf sich schwinget,

hold erhallend um mich klinget?

How gently and quietly he smiles,

How fondly he opens his eyes!

Do you see it, friends?

Do you not see it?

How he shines ever brighter,

Soaring high, stars sparkling around him?

Do you not see it?

How his heart proudly swells,

and, brave and full, pulses in his breast?

How softly and gently from his lips,

sweet breath flutters -

Friends! See!

Do you not feel and see it?

Do I alone hear this melody,

which, so wonderful and tender

In its blissful lament, all-revealing,

Gently pardoning, sounding from him,

Pierces me through, rises above,

Blessedly echoing and ringing round me?



迴響得更清晰、
圍繞著我，在空中飄盪的
是天國香氣的氤氳嗎？
氤氳漸濃，濃得在身旁呼嘯，
我該吸口氣，仔細傾聽嗎？
我該呷一口氣，撲上前去嗎？
我該在甜蜜的香氣裡嚙氣嗎？
在上升的氤氳裡，
在迴盪的聲音裡，
世上的氣息像滔天的波濤
被淹沒，
沉下去——
不省人事
至高無上的福氣！

Heller schallend, mich umwallend -
Sind es Wellen sanfter Lüfte?
Sind es Wogen wonniger Düfte?
Wie sie schwellen, mich umrauschen,
soll ich atmen, soll ich lauschen?
Soll ich schlürfen, untertauchen?
Süss in Düften mich verhauchen?
In dem wogenden Schwall,
in dem tönenden Schall,
in des Welt-Atems wehendem All -
ertrinken,
versinken -
unbewusst -
höchste Lust!

Resounding yet more clearly,
Wafting about me in the air?
Are they clouds of heavenly fragrance?
As they swell and roar round me,
Shall I breathe them, shall I listen to them?
Shall I sip them, plunge beneath them?
Shall I expire in their sweet perfume?
In the surging swell,
In the ringing sound,
In the vast wave of the world's breath
to drown,
to sink -
unconscious
supreme bliss!

蘇柏軒 管弦說故事

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李察·史特勞斯

Richard Strauss

1864-1949

《唐璜》，作品20

1854年，李斯特自創「交響詩」一詞形容自己的管弦樂曲《塔索》。根據《葛洛夫音樂辭典》，要包含以下三個要素方能稱為「交響詩」：聯繫音樂與外在世界、融合多樂章的曲式（通常把多個樂章焊接成單一樂章），以及提升器樂的地位，甚至比歌劇還高。要是大家接受這個定義，那麼李斯特不但創造了新詞彙，更開拓了一個全新樂種，開創了先河：此後五十年間，鮑羅丁、聖桑、巴拉基列夫、柴可夫斯基、德伏扎克、楊納傑克、李亞道夫和杜卡都有交響詩作品傳世。在李察·史特勞斯手上，「交響詩」的發展達到巔峰：1886至1915年間，他創作了九首交響詩。《葛洛夫音樂辭典》寫道：「把寫實主義擴展至前無古人的地步，也擴闊了音樂那不算精確的表達功能。」史特勞斯以管弦樂來繪畫，豐富多姿，無人能及。但好景不常，第一次世界大戰的殘酷現實趕絕了交響詩，爾後鮮有作曲家埋首其中了。

李察·史特勞斯生於1844年6月11日，父親是個備受推崇的圓號演奏家（但他脾氣壞也是人所共知的）。老史特勞斯熱愛「經典」（巴赫、貝多芬和莫扎特），哪怕「近代」一點的音樂，也令他十分反感（尤以華格納為最），兒子自幼耳濡目染下，也十分喜歡「經典」。可是，李察·史特勞斯有個自幼認識的知己路德維希·楚勒，兩人同樣熱愛音樂。楚勒考進茵斯布魯克音樂學校後，迷上「近代」音樂，向史特勞斯大力推介華格納《崔斯坦與伊索爾德》（老史特勞斯當然不想發生這樣的事）。據史特勞斯憶述，此劇樂譜到手後，「我還記得很清楚自己17歲時迷上了這份樂譜，完全是狼吞虎嚥，深深著迷。」華格納豐富的管弦樂色彩、延綿不斷的音樂（而非分割

Don Juan, Op. 20

It was Liszt who, in 1854, first coined the phrase "*Symphonische Dichtung*" ("Symphonic Poem") for his orchestral work Tasso. And, if we accept the three defining elements of a symphonic poem as set out in *Groves Dictionary* – "to relate music to the outside world, to integrate multi-movement forms (often by welding them into a single movement) and to elevate instrumental music to a level higher than that of opera" – then Liszt not only invented the term, but also invented the genre. He certainly started a trend. Over the next 50 years Borodin, Saint-Saëns, Balakirev, Tchaikovsky, Dvořák, Janáček, Lyadov and Dukas all wrote symphonic poems. But it was to be a short-lived genre effectively culminating with Richard Strauss, whose nine symphonic poems, written between 1886 and 1915, in the words of *Groves Dictionary*, took "realism to unprecedented lengths as well as widening the imprecisely expressive functions of music." It was the harsh reality of the First World War which killed off the symphonic poem, and few composers since have indulged in the opulent orchestral picture-painting at which Strauss excelled.

Born in Munich on 11th June 1844, Richard Strauss was the son of a notoriously cantankerous but highly-respected horn player who passed on to his son a love of the "classics" – Bach, Beethoven and Mozart – while strongly disapproving of anything remotely "modern", especially the music of Wagner. However, a close childhood friend of Strauss's was Ludwig Thuille, and the two shared a deep love of music. When Thuille enrolled in music school at Innsbruck he became passionately enthusiastic about modern music and, on his friend's recommendation (and much against his father's wishes), Strauss obtained a copy of Wagner's *Tristan und Isolde*; as he later recalled, "I can well remember

成一首首獨立樂曲)、栩栩如生的情感表達，很快就成為史特勞斯自己的作品特色，可見於歌劇和音樂會作品。

雖然《麥克白》是史特勞斯第一首交響詩，但由於他花了幾年時間來修訂，遲至1890年才正式面世，結果《唐璜》成了他第一首出版的交響詩。史特勞斯順理成章把《唐璜》題獻給楚勒，1889年11月11日在威瑪首演。首演非常成功；時年廿四的史特勞斯馬上成為當時最高明、最有創意的作曲家，也是繼華格納之後最重要的德國作曲家。

《唐璜》根據匈牙利詩人勒瑙未完成的詩作寫成，講述主人翁唐璜鍥而不捨地追尋完美女性的經歷。唐璜決意勾引所有看中的女人，一心追求肉體歡愉，這種執著最後卻變成負累，甚至促使他自尋死路——一個被他玩弄過的女子的兄弟來與唐璜決鬥，決鬥時唐璜決定丟掉佩劍，讓對手把自己殺死。交響詩以輝煌矯健的主題開始，描繪唐璜最魯莽、最不負責任的一面；樂曲隨後刻劃他的獵豔過程，主題多次重現，而且越發激情，其間穿插的幾個抒情樂段，明顯代表被他玩弄的女子。未了，其中一人的兄弟盛怒下手刃唐璜，樂曲平靜低迴地結束，與之前得意洋洋的氣氛形成強烈對比。🔥

how, at the age of 17, I positively wolfed the score as if in a trance". Wagner's opulent use of orchestral colour, his use of continuously flowing music rather than breaking it up into set piece numbers, and his vivid use of expression quickly became characteristics of Strauss's own compositions, both for the opera house and the concert hall.

Although his first symphonic poem was *Macbeth*, Strauss spent several years revising it and it did not appear in its finished form until 1890. Consequently the first to be published was *Don Juan* which was dedicated, appropriately enough, to Thuille and was premièred in Weimar on 11th November 1889. It was a huge success and marked the 24-year-old Strauss out as the most advanced and innovative composer of the age and the most important German composer since Wagner.

Don Juan is based on the unfinished poem by the Hungarian-born Nikolaus Lenau concerning the eponymous Don's tireless search for the perfect woman. Determined to seduce every woman who took his fancy, Don's single-minded obsession with the pleasures of the flesh eventually became such a burden to him that, when challenged to a duel by the brother of one of his victims, he chose to throw away his sword and be killed. Strauss opens his symphonic poem with a gloriously virile theme depicting Don at his most impetuous and carefree. The various conquests follow with this theme appearing with increasing ardour juxtaposed with more lyrical passages, clearly representative of his female victims. Finally, Don meets his fate at the hands of an angry male relative of one of his conquests, and the work's quiet, subdued ending is in vivid contrast to the triumphant music which has gone before. 🔥

李察·史特勞斯

Richard Strauss

1864-1949

《莎樂美》：終場景

王爾德劇作《莎樂美》1893年出版，三年後在巴黎首演，隨後好幾位作曲家也有興趣將之改編為歌劇，競相爭奪改編權——李察·史特勞斯是第一位（其他主要對手是戴達士和法國作曲家馬里奧特）。馬勒獲悉歌劇《莎樂美》脫稿後，嘗試安排維也納國家歌劇院首演此劇（馬勒正是該院指揮）；可是維也納的審查官不批准，首演遂移師德累斯頓舉行，1905年12月9日由宮庭歌劇團搬演，恩斯特·馮·舒赫指揮。首演十分成功，演員們謝幕不下38次，而且兩年內已在歐美50多個城市上演，馬勒更稱之為：「這個時代最傑出的作品之一」。史特勞斯以六萬馬克的價錢，把手稿賣給菲斯特納出版社，然後用這筆錢在巴伐利亞亞爾卑斯山加米殊地區建了一幢別墅。

亞倫·傑佛遜所著的史特勞斯傳記中寫道「改變了整個歌劇劇本主流，因為這是第一齣深入刻劃人物心理的德國歌劇。」王爾德原著處理希律王和希羅底時有點矛盾，對莎樂美更猶有過之。傑佛遜寫道：「（莎樂美）是個淫娃？瘋狂的少女？正常但最後瘋掉了的少女？還是我行我素的純潔處女，不覺得自己做錯事？」史特勞斯的音樂用上了陣容過百的樂團，栩栩如生地揭示了希律王的內心交戰和希羅底醜陋的本質，把莎樂美描繪成令人想入非非——儘管天真——的小美人，對於滿足一己私慾毫無顧忌，甚至想從施洗約翰的首級獲得性滿足。

Salome: Closing scene

Published in 1893 and first staged in Paris three years later, Oscar Wilde's *Salomé* soon attracted the attention of composers who vied with each other to secure the rights to turn it into an opera. Richard Strauss was first (the other main contenders were Delius and the French composer Antoine Mariotte), and on hearing that he had completed *Salome*, Gustav Mahler tried to stage the première at the Vienna State Opera, of which he was conductor. In the event the Viennese censor refused to allow it and the première, conducted by Ernst von Schuch, was given by the Court Opera in Dresden on 9th December 1905. It was a huge success: the first night cast took no less than 38 curtain calls and within two years *Salome* had been performed in over 50 cities across Europe and North America. Mahler declared it to be "one of the greatest masterpieces of our time", and with the proceeds (60,000 marks) from the sale of the manuscript to the publisher Fürstner, Strauss built his villa at Garmisch in the Bavarian Alps.

Alan Jefferson's biography of Strauss claims that with *Salome* Strauss "altered the whole course of operatic libretti, for this was the first deeply psychological German opera". Wilde's original was ambivalent in its treatment of Herod and Herodias, and even more so of Salome herself; as Jefferson puts it, was she a "nymphomaniac, a mad adolescent, a normal adolescent driven mad at the end or a pure virgin who always had her own way and sees no wrong in what she does?" But with the aid of vividly suggestive music from an orchestra of over 100 players Strauss was able to show Herod's inner turmoil, Herodias' essential ugliness, and to portray Salome as a provocative, if naïve, beauty who had no qualms about satisfying her own perverted desires, even down to seeking sexual gratification with the severed head of John the Baptist (called, in the opera, Jochanaan).

在廿世紀初，這種題材會令社會震驚也是意料中事。事實上，《莎樂美》面世之初總是「醜聞纏身」(但也可以說是「因禍得福」)：維也納一直禁演此劇，1918年才解禁；柏林要求某些宗教符號務必在舞台上出現；美國則要求刪去所有聖經人物的名字，施洗約翰的頭顱要以一碟的果凍(為了不會惹人反感)來代替，否則不准上演；在英國，1907年審查官禁止此劇上演，指揮家畢勒爵士花了整整一個週末，說服首相阿斯奎斯推翻審查官的決定。後來，1910年此劇在倫敦首演後還能在英國繼續演出，全賴英國官員的德語水平——由於他們德語水平太低，只能閱讀唱詞的英譯本，但英譯本與台上所唱的歌詞並不相同。儘管如此，《莎樂美》仍是史特勞斯十六齣歌劇裡上演和錄音次數都穩守第二的一齣(排名第一的是《玫瑰騎士》)，又為女高音(莎樂美一角)提供了施展渾身解數的機會(首演時飾演莎樂美的瑪莉·維蒂奇最初曾拒演，理由是「我是良家婦女」)。

今晚的選段是全劇高潮所在，也是女高音大顯身手的時刻。夜幕低垂，莎樂美在繼父希律王王宮的露臺；希律王和希羅底(莎樂美的母親)走來。希律王垂涎繼女美色，賜她美酒，莎樂美卻不領情；希律王又叫她在水果上咬一口，好讓自己的嘴能碰碰水果上同一位置，「一親芳澤」；又懇求莎樂美為他獻舞，說只要莎樂美遵命，那麼她要甚麼都會賞賜給她。莎樂美要希律王信守諾言——而她要的是施洗約翰的首級(莎樂美曾色誘被囚禁在井底的施洗約翰，但後者一直無動於衷)。希律王遲疑了，但希羅底聽到女兒的選擇卻滿心歡喜，馬上命令劊子手(那曼)下井。✿

Not surprisingly such subject-matter shocked early 20th century society and much of *Salome's* early career was dogged (and, it has to be said, enhanced) by the whiff of scandal. Vienna banned it until 1918, Berlin demanded certain religious symbols remain on the stage throughout, while in America it could only be performed provided all the Biblical names of the characters were expunged and that the severed head was represented by an innocuous plate of jelly. In England the conductor Sir Thomas Beecham spent a weekend with the Prime Minister, Asquith, in an attempt to convince him to overrule the censor who had banned the work in 1907: in the event it was more the English authorities' poor command of German (they read an English translation which differed from what was actually sung on stage) than anything else which allowed it to secure a place in the repertory after its first London performance in 1910. Despite all this, *Salome* remains, after *Der Rosenkavalier*, the most frequently performed and recorded of Strauss' 16 operas and provides a particularly exciting platform for a soprano (Salomé), a role created by Marie Wittich (who initially refused on the grounds that she was, in her own words, "a decent woman").

The climax of the opera is also one of the great moments for the soprano, and it is that scene we hear today. It is evening and Salome is on the terrace of the palace of King Herod, who is her step-father. Herod emerges with his wife (Salome's mother) and, lusting after his step-daughter, offers her wine, which she refuses, and asks her to bite into some fruit so that he can then put his mouth where hers had been. He then begs her to dance for him, promising to give her anything she asks if she does. She holds him to his word and demands the head of John the Baptist (Jochanaan), who has been trapped in a well and resisting Salome's erotic advances. Herod balks at this, but his wife (Herodias) is delighted at her daughter's choice and sends the executioner (Naaman) down into the well. ✿

李察・史特勞斯

Richard Strauss

1864 - 1949

《莎樂美》：終場景

Salome: Closing scene

(湊向水井，聽著)

寂靜無聲。
甚麼也聽不見。
這人為何不喊叫？
要是有人要殺我，
我會喊叫，
我會掙扎，
不會靜靜受死！
動手啊，那曼，
動手啊，我命令你！
不，甚麼也聽不見。
寂靜無聲，可怕的寂靜。
有東西掉在地上。
是東西掉下的聲音。
是劊子手的劍。
這個奴隸害怕了。
害怕得讓劍掉下。
不敢殺她。
這個奴隸真是懦夫！
派士兵下去！

(向侍從)

過來！
你是死者的朋友，
不是嗎？
好吧，我告訴你：
死的人還不夠。
叫士兵下去，
把我要的東西拿上來，
父王答應我的東西，
那屬於我的東西。

(an der Zisterne huschend)

Es ist kein Laut zu vernehmen.
Ich höre nichts.
Warum schreit er nicht, der Mann?
Ah! Wenn einer mich zu töten käme,
ich würde schreien,
ich würde mich wehren,
ich würde es nicht dulden!
Schlag' zu, schlag' zu, Naaman!
schlag zu, sag' ich dir!
Nein, ich höre nichts.
Es ist eine schreckliche Stille!
Ah! Es ist etwas zu Boden gefallen.
Ich hörte etwas fallen.
Es war das Schwert des Henkers.
Er hat Angst, dieser Sklave.
Er hat das Schwert fallen lassen!
Er traut sich nicht, ihn zu töten.
Er ist eine Memme, dieser Sklave.
Schickt Soldaten hin!

(zum Pagen)

Komm hierher,
du warst der Freund des Toten,
nicht?
Wohlan, ich sage dir:
es sind noch nicht genug Töte.
Geh zu den Soldaten und befiehl ihnen,
hinabzusteigen und mir zu holen,
was ich verlange, was der Tetrarch mir
versprochen hat, was mein ist!

(she leans over the well and listens.)

There is no sound.
I hear nothing.
Why does he not cry out, this man?
Ah! if any man sought to kill me,
I would cry out,
I would struggle,
I would not suffer in silence!
Strike, Naaman,
Strike, I tell you!
No, I hear nothing.
There is a silence, a terrible silence.
Ah! Something has fallen on the ground.
I heard something fall.
It is the sword of the executioner.
He is afraid, this slave.
He has let his sword fall.
He dare not kill him.
He is a coward, this slave!
Send down the soldiers!

(to the Page)

Come here!
You were the friend of him who is dead,
is it not so?
Well, I tell you:
there are not enough dead men yet.
Tell the soldiers to go down,
and bring me what I ask for,
the thing the Tetrarch has promised me,
the thing that is mine.

(向士兵)

士兵，過來！
下井
把這人的首級拿給我！
父王，父王，
命令你的士兵
把施洗約翰的首級拿給我！

從前你不想我
親你的嘴，施洗約翰！
哈！我現在要親了。
我會咬你
像熟透的水果一樣地咬。
是啊，我會親你的嘴，
施洗約翰。
我說過我會的，
不是嗎？
我說過的。
我現在要親了。
但你為甚麼不看著我，
施洗約翰？
你那雙可怕、
充滿憤怒和怨恨的眼呢？
現在閉上了？
為甚麼閉上了？
睜開眼啊！
撐起眼瞼啊，施洗約翰！
為甚麼不看著我？
怕了我嗎，施洗約翰？
害怕看著我嗎？
你的舌頭，現在不說話，
施洗約翰，那鮮紅色的毒蛇
向我吐出毒液。
很怪吧，不是嗎？
怎麼那紅色的毒蛇
不再竄來竄去了？

(zum Soldaten)

Hierher, ihr Soldaten,
geht ihr in diese Zisterne hinunter
und holt mir den Kopf des Mannes!
Tetrarch, Tetrarch,
befiehl deinen Soldaten,
dass sie mir den Kopf des Jochanaan holen!

Ah! Du wolltest mich nicht deinen Mund
küssen lassen, Jochanaan!
Wohl! ich werde ihn jetzt küssen!
Ich will mit meinen Zähnen hineinbissen,
wie man in eine reife Frucht beißen mag.
Ja, ich will ihn jetzt küssen deinen Mund,
Jochanaan.
Ich hab es gesagt.
Hab' ich's nicht gesagt?
Ja, ich hab' es gesagt.
Ah! Ah! Ich will ihn jetzt küssen.
Aber warum siehst du mich nicht an,
Jochanaan?
Deine Augen, die so schrecklich waren,
so voller Wut und Verachtung,
sind jetzt geschlossen?
Warum sind sie geschlossen?
Offne doch deine Augen!
So hebe deine Lider, Jochanaan!
Warum siehst du mich nicht an?
Hast du Angst vor mir, Jochanaan,
dass du mich nicht ansehen willst?
Und deine Zunge, sie spricht kein Wort,
Jochanaan, diese Scharlachnatter,
die ihren Geißer auf mich spielt.
Es ist seltsam, nicht?
Wie kommt es, dass die rote Natter
sich nicht mehr rührt?

(to the Soldiers)

Hither, you soldiers!
Go down into this well
and bring me the head of this man!
Tetrarch, Tetrarch,
command your soldiers
to bring me the head of Jochanaan!

Ah! You didn't want me to
kiss your mouth before, Jochanaan!
Well! I will kiss it now.
I will bite it with my teeth
as one bites a ripe fruit.
Yes, I will kiss your mouth,
Jochanaan.
I told you I would,
didn't I?
Yes, I said it.
Ah! Ah! I will kiss it now.
But why won't you look at me,
Jochanaan?
Your eyes which were so terrible,
so full of rage and scorn,
are shut now?
Why are they shut?
Open your eyes!
Lift your eyelids, Jochanaan!
Why won't you look at me?
Are you afraid of me, Jochanaan,
frightened to look at me?
And your tongue, it says nothing now,
Jochanaan, that scarlet viper
that spat its venom at me.
It is strange, is it not?
How is it that the red viper
stirs no longer?

李察·史特勞斯

Richard Strauss

1864 - 1949

《莎樂美》：終場景 *Salome: Closing scene*

你對我口出惡言，
對著我，莎樂美
希羅底的女兒，
猶太公主。
不打緊，我還活著，你卻已經死了，
你的頭顱，你的頭顱屬於我。
任我怎樣處置。
可以丟給狗
可以丟給鳥。
狗不吃的，
鳥會吃。
施洗約翰，施洗約翰，
你很俊美！
你的身體是象牙圓柱
放在銀製的柱腳上。
是個滿是白鴿，
和銀色的百合花的花園。
世上沒有
比你的身體更白的了。
世上沒有
比你的頭髮更黑的了。
世上沒有
比你的嘴唇更紅的了。
你的聲音是個香爐，
我看著你的時候
聽到奇怪的音樂。
你為甚麼拒絕看著我，
施洗約翰？
你用布帶蒙著眼睛
就像想見到神的人。
哈，你看見你的神了，
施洗約翰，
但我呢？我啊！你卻從未看見！
要是你看見我
你就會愛上我！

Du sprachst böse Worte gegen mich,
gegen mich, Salome,
die Tochter der Herodias,
Prinzessin von Judäa.
Nun wohl! Ich lebe noch, aber du bist tot,
und dein Kopf, dein Kopf gehört mir!
Ich kann mit ihm tun, was ich will.
Ich kann ihn den Hunden vorwerfen
und den Vögeln der Luft.
Was die Hunde übrig lassen,
sollen die Vögel der Luft verzehren.
Ah! Ah! Jochanaan, Jochanaan,
du warst schön.
Dein Leib war eine Elfenbeinsäule
auf silbernen Füßen.
Er war ein Garten voller Tauben
in der Silberlilien Glanz.
Nichts in der Welt
war so weiss wie dein Leib.
Nichts in der Welt
war so schwarz wie dein Haar.
In der ganzen Welt
war nichts so rot wie dein Mund.
Deine Stimme war ein Weihrauchgefäss,
und wenn ich dich ansah,
hörte ich geheimnisvolle Musik.
Ah! Warum hast du mich nicht angesehen,
Jochanaan?
Du legtest über deine Augen die Binde eines,
der seinen Gott schauen wollte.
Wohl, du hast deinen Gott gesehen,
Jochanaan,
aber mich, mich, hast du nie gesehen.
Hättest du mich gesehen,
du hättest mich geliebt!

You spoke evil words against me,
against me, Salome,
the daughter of Herodias,
Princess of Judea.
Well no matter, I still live, but you are dead,
and your head, your head belongs to me.
I can do with it what I will.
I can throw it to the dogs
and to the birds in the air.
That which the dogs leave,
the birds shall eat.
Ah! Ah! Jochanaan, Jochanaan,
you were beautiful!
Your body was a column of ivory
set on a silver pedestal.
It was a garden full of doves
and of silver lilies.
There was nothing in the world
so white as your body.
There was nothing in the world
so black as your hair.
In the whole world
there was nothing so red as your mouth.
Your voice was a censer,
and when I looked at you
I heard a strange music.
Ah! Why did you refuse to look at me,
Jochanaan?
You put a bandage over your eyes
as one who wished to see God.
Well, you have seen your God,
Jochanaan,
but me, me, you never did see!
If you had seen me
you would have loved me!

我渴望得到俊美的你。
我渴求得到你的身軀。
無論美酒或水果
也無法滿足我的慾望。
施洗約翰，我現在該怎麼辦？
無論泛濫或大洪水
也無法壓制我的激情。
從前你怎麼不看看我？
要是你看見我
就會愛上我！
我知道你會愛上我的。
愛情
比死亡更奧妙。

(她親吻施洗約翰的嘴)

(意興闌珊地)

我吻了你的嘴，
施洗約翰。
我吻了你的嘴，
你雙唇帶著苦澀的味道。

是血的味道嗎？不是！
或者這是愛的味道 ...
人們說愛情帶著苦澀的味道 ...
但那又怎樣？ 那又怎樣？
我吻了你的嘴，施洗約翰。
我吻了你的嘴。

Ich dürste nach deiner Schönheit.
Ich hungre nach deinem Leib.
Nicht Wein noch Äpfel
können mein Verlangen stillen.
Was soll ich jetzt tun, Jochanaan?
Nicht die Fluten noch die grossen Wasser
können dieses brünstige Begehren löschen.
Oh! Warum sahst du mich nicht an?
Hättest du mich angesehen,
du hättest mich geliebt.
Ich weiss es wohl, du hättest mich geliebt.
Und das Geheimnis der Liebe
ist grosser als das Geheimnis des Todes.

(Sie küsst den Mund des Jochanaan)

(matt)

Ah! Ich habe deinen Mund geküsst,
Jochanaan.
Ah, ich habe ihn geküsst, deinen Mund,
es war ein bitterer Geschmack
auf deinen Lippen.
Hat es nach Blut geschmeckt? Nein?
Doch es schmeckte vielleicht nach Liebe.
Sie sagen, dass die Liebe bitter schmecke.
Allein, was tut's? Was tut's?
Ich habe deinen Mund geküsst, Jochanaan.
Ich habe ihn geküsst, deinen Mund.

I thirst for your beauty.
I am hungry for your body.
Neither wine nor fruits
can satisfy my desire.
What shall I do now, Jochanaan?
Neither the floods nor the great waters
can quench my passion.
Oh! Why didn't you look at me?
If you had looked at me
you would have loved me.
I well know that you would have loved me.
And the mystery of love
is greater than the mystery of death.

(She kisses the mouth of Jochanaan)

(languidly)

Ah! I have kissed your mouth,
Jochanaan.
Ah! I have kissed your mouth.
There was a bitter taste
on your lips.
Was it the taste of blood? No!
But perhaps it is the taste of love ...
They say that love has a bitter taste ...
But what about it? What about it?
I have kissed your mouth, Jochanaan.
I have kissed your mouth.



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Second
Violins



閻宇晴
Alisa Yan Yuqing



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* Wang Yue

* 柯雪
* Ke Xue

* 劉芳希
* Liu Fang-xi

中提琴
Violas



▲熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
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Double
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Robert Levine^{*}

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賀 Congratulations

我們的助理指揮蘇柏軒，剛與著名經理人公司Harrison Parrott簽約，正式開展其國際指揮事業。2009/10樂季，他除了和港樂合作之外，還會參與首屆由洛杉磯愛樂主辦、為期一個月的駐團指揮計劃，指揮樂團演出兩場音樂場，並擔任指揮大師馬錫爾及尤洛夫斯基的助理。他又將與俄羅斯國家交響樂團及曼谷交響樂團首演。

Perry So, our assistant conductor has just signed a contract with artist agency Harrison Parrott, well on his way to the next stage of his international career. His engagements in the 2009/10 season include a month-long residency as one of the inaugural Dudamel Conductor Fellows with the Los Angeles Philharmonic Orchestra, where he will be conducting two concerts and assisting Lorin Maazel and Vladimir Jurowski, his débuts with the State Symphony Orchestra of Russia and the Bangkok Symphony Orchestra, and numerous concerts with us.



重溫・好音樂 Fine Music re-visit

喜歡今晚的節目，想和好友分享？那別錯過由香港電台第四台於9月9日(星期三)下午2時的電台轉播。

錄音監製：鍾子豪 電台節目主持：馬盈盈、杜格尊

Did you enjoy tonight's concert? Share with your friends on radio broadcast by RTHK Radio 4 on 9 Sep (Wed) at 2 PM.

Recording Producer: Raymond Chung
Radio Presenters: Tina Ma & Jonathan Douglas

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您只需於2009年9月至2010年6月期間連續6個月內，欣賞六套不同的港樂音樂會，保留正價門票票尾*，連同填妥的表格郵寄，於辦公時間內親身交回港樂會或於音樂會當日開場前三十分鐘或中场休息時交回港樂接待處，便可免費獲得港樂會會籍。我們將於收到表格後三星期內郵寄您的會員證至府上。

* 正價門票包括：成人、學生、長者、殘疾及綜援受惠人士

To enjoy a free membership of Club Bravo, simply attend 6 different concerts in 6 consecutive months from September 2009 to June 2010, then submit the ticket stubs of regular tickets* together with the completed enrollment form to our office, either by mail, in person, or at the HKPO reception counter on a concert day, 30 minutes before the concert begins or during the intermission. Your membership card will be sent out by mail within 3 weeks upon receiving the enrollment form and ticket stubs.

* Regular tickets includes: adult, student, senior, people with disability and CSSA recipients

詳情請瀏覽

For details, please visit

www.hkpo.com/bravo

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大師會於1998年特別為工商界各大企業而成立，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Established in 1998, Club Maestro is an exclusive corporate club for the business community. It aims at the long-term development of the Hong Kong Philharmonic Orchestra and at enriching citizens' cultural lives and sense of enjoyment. We heartily thank the following Club Maestro membris.

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汪穗中先生 捐贈

• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by **Mr Patrick Wang**

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

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- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

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- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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蒂博代, 鋼琴

Jean-Yves Thibaudet, piano

節目 Programme

德伏扎克 《狂歡節》序曲
DVOŘÁK *Carnival overture*

李斯特 第二鋼琴協奏曲
LISZT *Piano Concerto No. 2*

艾爾加 第二交響曲
ELGAR *Symphony No. 2*



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20 Sep 2009 Sun 3PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

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Perry So, conductor

香港管弦樂團

Hong Kong Philharmonic Orchestra

演藝交響樂團

The Academy Symphony Orchestra

節目 Programme

史達拉汶斯基 《火鳥》：組曲 (1919)
STRAVINSKY *The Firebird: suite (1919)*

華格納 《崔斯坦與伊索爾德》：
(夫利格改編) 管弦套曲

WAGNER *Tristan und Isolde –*
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HK Cultural Centre Concert Hall

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尼爾遜, 指揮

John Nelson, conductor

安冬娜琪, 女高音

Anna Caterina Antonacci, soprano

節目 Programme

海頓 第86交響曲
HAYDN *Symphony No. 86*

白遼士 《埃及豔后之死》
BERLIOZ *La mort de Cléopâtre*

海頓 《阿莉安娜在納索斯》
HAYDN *Arianna a Naxos*

白遼士 《浮士德的天譴》：
鬼火、仙女之舞及拉科西進行曲
BERLIOZ *La Damnation de Faust.*
Will-o-the-Wisps, Dance of the
Sylphs & Rakoczy March



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