

# 37<sup>th</sup>



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# Deutsches

Symphonie-Orchester Berlin

柏林德意志交響樂團

Music Director: Ingo Metzmacher

音樂總監：梅茲馬赫

Baritone: Matthias Goerne

男中音：馬賽厄斯·戈爾納

Violin: Christian Tetzlaff

小提琴：克里斯蒂安·泰茨拉夫



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# Deutsches Symphonie-Orchester Berlin 柏林德意志交響樂團

Music Director: Ingo Metzmacher  
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6-7.3.2009

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

為了讓大家對這次演出留下美好的印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and pagers. Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

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## 柏林德意志交響樂團 Deutsches Symphonie-Orchester Berlin

柏林德意志交響樂團創團六十多年來，一直是德國首屈一指的樂團。樂團前身為RIAS交響樂團，1946年由位於柏林美國佔領區的電台創辦，第一任音樂總監是法列薩伊。在法列薩伊領導下，樂團晉身高水準樂團之列，奠定曲目取向。

樂團迅速冒起，以致力演出二十世紀音樂見著，及吸引一流指揮家到任而聞名，包括馬捷爾、夏伊與阿殊堅納西。隨着柏林圍牆倒下、東西德統一，德國文化景觀漸漸變化，樂團遂於1993年棄用家傳戶曉的名稱「柏林電台交響樂團」，改為「柏林德意志交響樂團」。

踏入廿一世紀，對樂團影響力最大的人物莫過於長野健。長野健2000/01樂季出任首席指揮暨藝術總監，並深受樂迷與樂評人愛戴，灌錄的唱片更獲國際獎項，包括法國金音叉獎及留聲機唱片大獎，克任乃克三齣歌劇套裝唱片則榮獲2005年古典迴聲大獎的最佳歌劇唱片獎。長野健與樂團合約於2006年屆滿後，繼續以桂冠指揮身份留任。

2007/08樂季起出任音樂總監的梅茲馬赫，是樂團創團以來首位生於德國的音樂總監。

For more than 60 years, the Deutsches Symphonie-Orchester Berlin (DSO) has distinguished itself as one of Germany's leading orchestras. The orchestra was founded in 1946 as the RIAS-Symphonie-Orchester by the broadcasting station in Berlin's American sector. Ferenc Fricsay was its first Music Director, setting the orchestra's high standards and defining the orchestra's repertoire.

The Orchestra soon earned an excellent reputation; it quickly became well known for its commitment to 20th-century music, and its ability to attract first-rate conductors, including Lorin Maazel, Riccardo Chailly and Vladimir Ashkenazy. In 1993, to avoid confusion in Berlin's newly reunited cultural scene, the orchestra decided to relinquish its well-established name in favour of its current one — Deutsches Symphonie-Orchester Berlin.

Kent Nagano was named Principal Conductor and Artistic Director at the beginning of the 2000/01 season. Recordings under the baton of Nagano were awarded major international prizes such as the *Diapason d'Or* and the *Gramophone Award*. In 2005 the DSO Berlin received the ECHO Klassik Award for the best opera recording for their recording of the *3 Opera Set* of Ernst Krenek. Nagano remained in his position until 2006 and now serves as the orchestra's Conductor Laureate.

Ingo Metzmacher became the Orchestra's first German-born Music Director at the beginning of the 2007/08 season.

柏林德意志交響樂團之旅由以下機構支持  
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## 梅茲馬赫

# Ingo Metzmacher

指揮 / 音樂總監

Conductor / Music Director

梅茲馬赫2007年9月起接任柏林德意志交響樂團藝術總監。由於積極推動二十世紀作品，以創新的節目安排名揚四海，是當今國際樂壇指揮名家。

梅茲馬赫1957年生於漢諾威，曾在漢諾威、薩爾茨堡和科隆學習鋼琴、樂理和指揮。他的演藝事業始於法蘭克福現代合奏團，先任鋼琴手，後轉職指揮，他同時受聘於法蘭克福歌劇院，在米高·吉倫手下工作；1988年在布魯塞爾指揮施雷克歌劇《遙遠的聲音》首演是他事業的重大突破。他隨後獲邀在德累斯頓、漢堡、史圖加、巴黎和洛杉磯的歌劇院客席演出；1997年獲聘為漢堡歌劇院音樂總監，在多齣譽滿國際樂壇的歌劇製作中擔任指揮，前後共八個樂季。

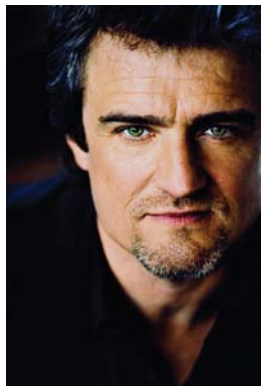
輝煌往績包括：1999至2004年在漢堡舉行的除夕音樂會《誰害怕二十世紀音樂？》，反應非常熱烈；還有1993年薩爾茨堡音樂節演出諾諾《普羅米修斯》，以及1995至1999年間擔任班貝格交響樂團首席客席指揮時，合作灌錄哈特曼交響曲全集（EMI發行）。此外，他與柏林愛樂樂團的首次合作，是指揮亨策第九交響曲的世界首演，現場錄音唱片由EMI發行。

Appointed as Music Director of the Deutsches Symphonie-Orchester Berlin in September 2007, Ingo Metzmacher's

innovative programmes and passionate commitment to the music of the 20th century have firmly established him as a leading international conductor.

Born in Hannover in 1957, Metzmacher studied piano, music theory and conducting in Hannover, Salzburg and Cologne. He found his first artistic home at the Ensemble Modern in Frankfurt, initially as pianist and later as conductor. During this period he also worked under Michael Gielen at Frankfurt Opera. He achieved his breakthrough in 1988 when he conducted the premiere of Schreker's opera *Der ferne Klang* in Brussels. This was followed by guest appearances at the opera houses of Dresden, Hamburg, Stuttgart, Paris and Los Angeles. In 1997 he was appointed General Music Director of the Hamburg Opera where he conducted a series of internationally acclaimed productions over a period of eight seasons.

Highlights of Metzmacher's career include a series of highly acclaimed New Year's Eve concerts in Hamburg from 1999 to 2004, entitled *Who is Afraid of 20th-Century Music?*, his production of Luigi Nono's *Prometeo* at the Salzburg Festival in 1993 and his recording of the complete symphonies of Karl Amadeus Hartmann for EMI with the Bamberg Symphony Orchestra, where he was Principal Guest Conductor from 1995-99. For his debut with the Berlin Philharmonic Orchestra he conducted the world premiere of Hans Werner Henze's 9th Symphony which was recorded live by EMI.



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6 March 2009 (Friday)  
2009年3月6日 (星期五)

華格納 (1813-1883)

《羅恩格林》前奏曲

馬勒 (1860-1911)

《亡兒之歌》

旭日初升時燦爛如昔  
如今我終於明白那陰鬱的目光  
你媽媽走進門來  
我時常想，他們只是外出走走  
在這疾風迅雨的時候

男中音 馬賽厄斯·戈爾納

— 中場休息 —

布魯克納 (1824-1896)

E大調第七交響曲

中庸的快板  
慢板：甚莊嚴及緩慢  
諧謔曲：甚快  
終曲：流動地，但不太快

Richard Wagner (1813-1833)

Prelude to *Lohengrin*

Gustav Mahler (1860-1911)

*Kindertotenlieder*

1. *Nun will die Sonn' so hell aufgehn*
2. *Nun seh' ich wohl, warum so dunkle Flammen*
3. *Wenn dein Mütterlein*
4. *Oft denk' ich, sie sind nur ausgegangen*
5. *In diesem Wetter, in diesem Braus*

baritone Matthias Goerne

— Interval —

Anton Bruckner (1824-1896)

Symphony No. 7 in E

Allegro moderato  
Adagio: sehr feierlich und langsam  
Scherzo: sehr schnell  
Finale: Bewegt, doch nicht zu schnell

## 華格納 《羅恩格林》前奏曲

華格納早期的歌劇風格，參照蔚為風尚的法式歌劇，到了1846年，他卻在《羅恩格林》的故事裏發現自己的德意志聲音。《羅恩格林》講述中世紀一個神祕的聖杯騎士奉命為美人艾爾莎戰鬥；雖說劇中最有名的樂曲是結婚進行曲，但前奏曲卻為全劇添上宗教意味。前奏曲的「聖杯主題」（聖杯是耶穌在最後的晚餐時喝酒用的杯子，在中世紀意義重大）先由小提琴奏出高音，然後由其他樂器承接，音量漸漸變強後減弱，為布幕拉起的時刻作準備。

## 馬勒 亡兒之歌

傑出交響曲作曲家馬勒傳世作品包括幾套聯篇歌曲，卻沒有像《亡兒之歌》那樣令他困擾。《亡兒之歌》寫於1902年，歌詞出自佛德列克·魯克特詩作。魯克特曾為不少馬勒的歌曲作詞，他在兩個孩子早夭後，寫下多首輓歌，馬勒就選取了其中五首，寫成一套樂團伴奏的歌曲。

樂曲出版後四年，馬勒的女兒死於猩紅熱。馬勒老覺得這套作品與女兒夭亡有關，一直不能釋懷；五年後，馬勒自己也撒手塵寰，終年才51歲。

旭日初升時燦爛如昔 渴求慰藉；  
孩子的眼睛在 如今我終於明白那陰鬱的目光 裏化作星星；獨奏英國號  
在你媽媽走進門來 描摹孩子跟着媽媽進屋的景象，音樂突然變得猛烈，然後萬籟俱寂；我時常想，他們只是外出走走 刻畫孩子冒雨外出；  
在這疾風迅雨的時候 則是渴求希望與平安的搖籃曲。

## Richard Wagner Prelude to *Lohengrin*

Richard Wagner's first operas were styled upon the trendy French spectacles. But in 1846, Wagner found his own German voice in this story of a mysterious medieval Knight of the Holy Grail, who is sent to fight for Elsa, a beautiful lady. The most famous single piece is the Wedding March, but Wagner's *Prelude* gives the religious significance of the opera. One constant theme is the Holy Grail — the cup from which Jesus drank during the Last Supper, an icon of great significance during the Middle Ages. This appears in the high violins, then the other instruments, rising in volume, and then becoming quieter, preparing for the opening curtain of the opera.

## Gustav Mahler *Kindertotenlieder*

The great symphonist Gustav Mahler wrote several song-cycles, but nothing haunted him more than these *Kindertotenlieder* (Songs on the Death of Children). He composed the work in 1902, basing the songs on the poems of Friedrich Rückert. Rückert wrote many of Mahler's songs, but after the poet's two children died, he wrote a series of elegies from which Mahler chose five to compose for voice and orchestra.

Four years after publication, Mahler's own daughter died of scarlet fever. Mahler could never rid himself of his feeling that somehow the songs had something to do with his own tragedy, and five years later, he himself died at the early age of 51.

*Now the Sun Will Rise as Brightly*, seeks for universal consolation. In *Now I See Well Why With Such Dark Flames*, the children's eyes are transformed into stars. In *When Your Mother Steps Into the Doorway* a child enters with her mother to a solo by English horn; there is sudden violence and all is silent. *Often I Think That They Have Only Stepped Out* pictures the children going out in the rain. *In This Weather*, *In This Windy Storm* is a cradle song for hope and peace.

## 布魯克納 E大調第七交響曲

布魯克納對華格納推崇備至，第七交響曲也以四支「華格納大號」(一種介乎大號與法國號之間的樂器)展開序幕。布魯克納寫作第七期間，華格納遽然而逝；他在第二樂章暗示了哀痛之情。當時第二樂章雖已動筆一年，卻在華格納逝世後九星期完成。

第一樂章的主題是布魯克納在夢中想到的：他夢見一個音樂教師對他說：「這個主題能為你帶來財富。」財富就沒有了，名氣倒是賺到不少。樂曲開始時由閃閃生輝的幾個小節引入昂揚的主題，主題在樂章裏以不同的形態重現，最後以宏偉的號曲作結。

布魯克納以 慢板 悼念華格納。  
慢板 是一首偉大的讚美詩(或說是「喪葬之歌」)，樂器以弦樂和華格納大號為主，隨後樂團奏出幾個截然不同的溫馨的主題。布魯克納給指揮寫信道：「切記這是向大師(華格納)致敬之作 想想我們的理想。」

第三樂章則與喪葬毫無關係。一個大幅度跳躍為樂章掀開序幕；除了中段較傷感以外，樂章整體上歡欣快樂，喜氣洋洋。

終曲與第一樂章一樣，以閃爍的弦樂開始，稍後出現的旋律也與第一樂章相似。第二主題風格仿如巴赫的聖樂曲，但配以更多的短小主題和變奏，與第一主題形成對比。最後「夢幻」主題重現，全曲在喜悅振奮的氣氛中結束。

樂曲介紹：哈里·羅爾尼克

## Anton Bruckner Symphony No. 7 in E

Revering Richard Wagner, Anton Bruckner started the Seventh Symphony using four “Wagner tubas” — an instrument between a tuba and a French horn. When Bruckner was composing his Seventh Symphony, Wagner died suddenly, and Bruckner hinted that the great sadness he felt could be heard the bars of the second movement. Although he had started the movement a year before, it was finished nine weeks after Wagner’s death.

The theme of the first movement came to Bruckner in a dream, where a music teacher said, “With this theme, you will make your fortune.” He never made a fortune, but this symphony did give him fame. The theme is a soaring tune, which is introduced after a few shimmering bars. It is repeated in various forms throughout the movement which ends with great fanfare.

The *Adagio*, commemorating Wagner’s death, is a mighty hymn — or funeral song — for strings and the Wagner tubas, followed by some contrasting warmer themes in the orchestra. Bruckner sent a letter to a conductor, warning him: “You must remember that this is in honour of the Master (Wagner), so think of our Ideal”.

The third movement is anything but funereal. A huge leap opens the movement, which, except for a relatively mournful middle section, is jubilant and triumphal.

Like the opening, this finale begins with shimmering strings, followed by a melody similar to the opening. The second contrasting theme is like a Bach chorale, but with even more little themes and variations. The entire symphony ends with a repeat of the “dream” theme in absolute triumph.

Programme Notes by Harry Rolnick

馬勒

Gustav Mahler

Kindertotenlieder

《亡兒之歌》

Songs on the Death of Children

### *Nun will die Sonn' so hell aufgehn*

Nun will die Sonn' so hell aufgehn,  
Als sei kein Unglück die Nacht geschehn!  
Das Unglück geschah nur mir allein!  
Die Sonne, sie scheint allgemein!

Du mußt nicht die Nacht in dir verschränken,  
Mußt sie ins ew'ge Licht versenken!  
Ein Lämplein verlosch in meinem Zelt!  
Heil sei dem Freudenlicht der Welt!

### *Nun seh' ich wohl, warum so dunkle Flammen*

Nun seh' ich wohl, warum so dunkle Flammen  
Ihr sprühtet mir in manchem Augenblicke.  
O Augen! Gleichsam, um voll in einem Blicke  
Zu drängen eure ganze Macht zusammen.

Doch ahnt' ich nicht, weil Nebel mich umschwammen,  
Gewoben vom verblendenden Gesckicke,  
Daß sich der Strahl bereits zur Heimkehr schicke,  
Dorthin, von wannen alle Strahlen stammen.

Ihr wolltet mir mit eurem Leuchten sagen:  
Wir möchten nah dir bleiben gerne,  
Doch ist uns das vom Schicksal abgeschlagen.  
Sieh' uns nur an, denn bald sind wir dir ferne!  
Was dir nur Augen sind in diesen Tagen:  
In künft'gen Nächten sind es dir nur Sterne.

### *Wenn dein Mütterlein*

Wenn dein Mütterlein  
Tritt zur Tür herein,  
Und den Kopf ich drehe,  
Ihr entgegen sehe,  
Fällt auf ihr Gesicht  
Erst der Blick mir nicht,  
Sondern auf die Stelle,  
Näher nach der Schwelle,  
Dort, wo würde dein  
Lieb Gesichten sein,  
Wenn du freudenhelle  
Trätest mit herein,  
Wie sonst, mein Töchterlein.

Wenn dein Mütterlein  
Tritt zur Tür herein,  
Mit der Kerze Schimmer,  
Ist es mir, als immer  
Kämst du mit herein,



## 旭日初升時燦爛如昔

旭日初升時燦爛如昔  
彷彿夜裏未逢劫難。  
厄運只降臨在我身上。  
太陽 如常普照世人。

別將黑夜埋藏於心；  
應將黑夜化作永恆之光。  
我家的小亮光熄滅了。  
世間喜樂之光，歡迎。

## 如今我終於明白那陰鬱的目光

如今我終於明白那陰鬱的目光  
為何會常常在你臉上閃現。  
眸子啊！彷彿好好看一眼  
就能凝聚一切力量。

而我，身墮命運織成的  
重重迷霧裏，  
茫然不知這道光快乘風而去，  
回到那萬千光華的源頭。

亮晶晶的眸子，但願你們能跟我說：  
但願我們能欣然留在你身旁，  
可惜命運卻不允許。  
看着我們吧，因為我們快要飄然遠去！  
現在，你覺得那不過是眼睛  
將來，那就是我們夜空裏的星星。

## 你媽媽走進門來

你媽媽  
走進門來，  
我回首一瞥，  
目光所到之處  
卻先不是她的臉龐，  
而是那  
靠近門檻的地方；  
那兒  
就是你可愛的小臉，  
那是你興高采烈  
走進來的當兒  
宛如往昔，我的小女兒。

你媽媽  
走進門來，  
提着的蠟燭微微閃爍，  
我總覺得  
你也會跟在媽媽身後，

## Now the Sun Will Rise as Brightly

Now the sun will rise as brightly  
as if no misfortune had occurred in the night.  
The misfortune has fallen on me alone.  
The sun — it shines for everyone.

You must not keep the night inside you;  
you must immerse it in eternal light.  
A little light has been extinguished in my household;  
Light of joy in the world, be welcome.

## Now I See Well Why With Such Dark Flames

Now I see well why with such dark flames  
your eyes sparkled so often.  
O eyes! It was as if in one full glance  
you could concentrate your entire power.

Yet I did not realize — because mists floated about me,  
woven by blinding fate —  
that this beam of light was ready to be sent home  
to that place whence all beams come.

You would have told me with your brilliance:  
we would gladly have stayed near you,  
But it is refused by Fate.  
Just look at us, for soon we will be far!  
What to you are only eyes in these days -  
in future nights shall be stars to us.

## When Your Mother Steps Into the Doorway

When your mother  
Steps into the doorway  
And I turn my head  
To see her,  
My gaze does not alight  
First on her face,  
But on the place  
Nearer to the threshold;  
There, where  
Your dear face would be  
When you would step in  
With bright joy,  
As you used to, my little daughter.

When your mother  
Steps into the doorway  
With the gleam of a candle,  
It always seems to me as if  
You came in as well,

Huschttest hinterdrein,  
Als wie sonst ins Zimmer!  
O du, des Vaters Zelle,  
Ach, zu schnell  
Erloschner Freudenschein!

### **Oft denk' ich, sie sind nur ausgegangen**

Oft denk' ich, sie sind nur ausgegangen!  
Bald werden sie wieder nach Hause gelangen!  
Der Tag ist schön! O sei nicht bang!  
Sie machen nur einen weiten Gang!

Jawohl, sie sind nur ausgegangen  
Und werden jetzt nach Hause gelangen!  
O, sei nicht bang, der Tag is schön!  
Sie machen nur den Gang zu jenen Höh'n!

Sie sind uns nur vorausgegangen  
Und werden nicht wieder nach Hause verlangen!  
Wir holen sie ein auf jenen Höh'n  
Im Sonnenschein!  
Der Tag is schön auf jenen Höh'n!

### ***In diesem Wetter, in diesem Braus***

In diesem Wetter, in diesem Braus,  
Nie hätt' ich gesendet die Kinder hinaus;  
Man hat sie getragen hinaus,  
Ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Saus,  
Nie hätt' ich gelassen die Kinder hinaus,  
Ich fürchtete sie erkranken;  
Das sind nun eitle Gedanken.

In diesem Wetter, in diesem Graus,  
Nie hätt' ich gelassen die Kinder hinaus;  
Ich sorgte, sie stürben morgen,  
Das ist nun nicht zu besorgen.

In diesem Wetter, in diesem Graus!  
Nie hätt' ich gesendet die Kinder hinaus!  
Man hat sie hinaus getragen,  
ich durfte nichts dazu sagen!

In diesem Wetter, in diesem Saus, in diesem Braus,  
Sie ruh'n als wie in der Mutter Haus,  
Von keinem Sturm erschreckt,  
Von Gottes Hand bedeckt.

Original poems by Friedrich Rückert

悄悄地走進來，  
宛如往昔，那就是你的模樣！  
你是爸爸的心肝寶貝，  
老天！你又何苦  
匆匆把喜悅的微光毀滅掉！

### 我時常想，他們只是外出走走

我時常想，他們只是外出走走  
很快便回家！  
今天天氣晴朗 別怕！  
他們只是散步走得遠罷了。

是的：他們只是外出走走  
現在就回家！  
別慌 今天天氣晴朗！  
他們不過登山散步罷了。

他們就直直的往前走：  
不願再回頭。  
我們跟在背後，在那艷陽高照的山頭  
總會趕得上！  
今天山上，天氣晴朗。

### 在這疾風迅雨的時候

在這疾風迅雨的時候，  
我絕不會要孩子們外出；  
如今有人把他們帶走  
我卻無話可說！

在這暴風暴雨的時候，  
我本不會讓孩子們出去。  
生怕他們病倒，  
如今，這種想法也是枉然。

在這狂風暴雨的時候，  
我本不會讓孩子們出去。  
生怕他們明天有個三長兩短  
如今，再也沒相干了。

在這狂風暴雨的時候，  
我絕不會要孩子們外出；  
如今有人把他們帶走  
我卻無話可說！

在這種淒風苦雨的時候，  
他們在母親家裏安躺如昔：  
既無懼漫天風雨，  
又得上帝之手護蔭。

原為佛德列克·魯克特詩作

Slipping in behind her,  
Just as you used to come into the room!  
O you, a father's cell,  
Slas! too quickly  
You extinguish the gleam of joy!

### Often I Think That They Have Only Stepped Out

Often I think that they have only stepped out —  
and that soon they will reach home again!  
The day is fair — O don't be afraid!  
They are only taking a long walk.

Yes: they have only stepped out  
and will now return home!  
O don't be anxious — the day is fair!  
They are only taking a walk to those hills.

They have simply gone on ahead:  
they will not wish to return home.  
We'll catch up to them on those hills  
in the sunshine!  
The day is fair on those hills.

### In This Weather, In This Windy Storm

In this weather, in this windy storm,  
I would never have sent the children out;  
They were carried outside —  
I could say nothing about it!

In this weather, in this roaring storm,  
I would never have let the children out.  
I was afraid they had fallen ill,  
but these thoughts are now idle.

In this weather, in this cruel storm,  
I would never have let the children out;  
I was worried they would die the next day —  
but this is now no concern.

In this weather, in this cruel storm,  
I would never have sent the children out;  
They were carried outside —  
I could say nothing about it!

In this weather, in this roaring, cruel storm,  
they rest as they did in their mother's house:  
they are frightened by no storm,  
and are covered by the hand of God.

Original poems by Friedrich Rückert

Translation from German to English © by Emily Ezust

## 馬賽厄斯·戈爾納 Matthias Goerne

男中音  
Baritone

馬賽厄斯·戈爾納以溫暖流暢的聲線和深刻的演繹見稱，在國際樂壇廣受讚譽；他尤擅德國藝術歌曲，經常獲邀在著名藝術節和表演場地演出，包括紐約卡內基音樂廳和倫敦威格摩爾音樂廳。

戈爾納經常與各國頂尖樂團和指揮合作，在著名藝術節和表演場地亮相；更在2007/08樂季巡迴世界各地演出，期間曾與紐約愛樂樂團、三藩市交響樂團和巴黎交響樂團攜手。

歌劇方面，戈爾納曾在紐約大都會歌劇院、倫敦高文園皇家歌劇院、馬德里皇家劇院、德累斯頓歌劇院、薩爾茨堡音樂節和日本齋藤秀雄藝術節演出，飾演過的角色包括《唐懷瑟》的沃爾夫倫、《地地》的塞巴斯蒂安、《特里斯坦和伊索爾德》的庫汶那爾、貝爾格《伍采克》的主角和萊曼《李爾》的主角。

2001年，戈爾納獲委任為倫敦皇家音樂學院榮譽會員，2001至2005年間曾出任杜塞爾多夫舒曼音樂學院藝術歌曲演繹教授。



© Marco Borggreve

Matthias Goerne has received worldwide praise for his warm, fluid baritone and his profound interpretations. Highly respected as a *Lieder* singer, he is a frequent guest at renowned festivals and prestigious venues including New York's Carnegie Hall and London's Wigmore Hall.

Goerne frequently appears with the world's foremost orchestras and conductors at leading venues and festivals. He toured internationally during the 2007/08 season and performed with the New York Philharmonic, San Francisco Symphony and the Orchestre de Paris.

Goerne has appeared as an opera singer at the Metropolitan Opera, New York, the Royal Opera House Covent Garden, London, Teatro Real, Madrid, Dresden Semperoper, the Salzburg Festival and the Saito Kinen Festival, Japan. His carefully chosen roles include Wolfram in *Tannhäuser*, Sebastiano in *Tiefland*, Kurwenal in *Tristan and Isolde* and the title roles in Alban Berg's *Wozzeck* and Aribert Reimann's *Lear*.

In 2001 he was appointed Honorary Member of the Royal Academy of Music, London. From 2001-05 he held a teaching position as a Professor of *Lied* Interpretation at the Schumann Hochschule, Düsseldorf.

7 March 2009 (Saturday)  
2009年3月7日 (星期六)

韋伯恩 (1883-1945)

帕薩卡利亞，作品1

貝爾格 (1885-1935)

小提琴協奏曲

行板 小快板

快板 慢板

小提琴 克里斯蒂安·泰茨拉夫

— 中場休息 —

布拉姆斯 (1833-1897)

E小調第四交響曲，作品98

不太快的快板

中庸的行板

愉快的快板

有活力且激情的快板

Anton Webern (1883-1945)

Passacaglia, Op. 1

Alban Berg (1885-1935)

Violin Concerto

Andante-Allegretto

Allegro-Adagio

violin Christian Tetzlaff

— Interval —

Johannes Brahms (1833-1897)

Symphony No. 4 in E minor, Op. 98

Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

演出長約1小時40分鐘，包括一節中場休息

Running time: approximately 1 hour and 40 minutes with one interval

## 韋伯恩 帕薩卡利亞，作品1

「帕薩卡利亞」本為舞曲，骨幹是個不斷重複的低音主題，較高聲部則配以不同的和聲（今晚節目中的布拉姆斯第四交響曲終樂章也是「帕薩卡利亞」）。韋伯恩是荀伯格的學生；他大部份作品雖然計算精確（他甚至將休止符和樂團音色組合納入十二音列技法裏），乍聽之下卻相當深奧難懂。相對來說，帕薩卡利亞是比較簡單的了。樂曲變化很大，暴烈、溫馨、複雜的和聲、由單簧管和樂團奏出奧地利式輕快樂段兼而有之。大家要是聽得出最初數小節如何演變，應該不難理解。

## 貝爾格 小提琴協奏曲

貝爾格與韋伯恩同是荀伯格的門生，韋伯恩的音樂精確得無以復加，但貝爾格的室樂作品和歌劇卻色彩繽紛，甚至堪稱抒情。他會在作品中向仰慕的女性傳遞秘密的「訊息」；而此曲則獻給「天使」——一個早亡女孩（馬勒遺孀與再婚丈夫之女兒）——也是貝爾格最後一首作品。

貝爾格為美國小提琴家路易士·克拉斯納寫作此曲，創作過程中貝爾格都很積極、很投入。樂曲1934年首演時，無論題材和風格也廣受喜愛，連對無調性音樂毫無好感的樂迷也不例外。

第一樂章描繪「天使」。開始時的即興式樂段彷彿要一睹天使真面目似的；小提琴加入後奏出十二音主題（樂章所有其他音符皆由這個主題衍生而來），聽來卻絲毫沒有賣弄作曲技

## Anton Webern Passacaglia, Op. 1

Originally a dance, the Passacaglia is a theme in the low notes which are repeated over and over with different harmonies at the top. (The last movement of tonight's Brahms is also a Passacaglia.) Anton Webern studied with Arnold Schoenberg, and much of his music, while mathematically intricate (he even includes rests and orchestral colour in the 12-tone rules), is fairly difficult at first hearing. This work, though, is relatively simple. The moods vary greatly, from ferocity to warmth, from complex harmonies to an Austrian lilting section for clarinet and orchestra. If you can follow the metamorphoses of the first bars, it should be very clear indeed.

## Alban Berg Violin Concerto

Alban Berg, like Webern, was a student of Arnold Schoenberg. But where Webern's music became almost impossibly mathematical, Berg wrote chamber music and operas which were colourful, even lyrical. He also added secret "messages" to women he adored. Gustav Mahler's widow remarried and had a daughter who died young. This Concerto was dedicated to that "angel". It was Berg's last work.

Premiered in 1934, the work appealed, both in subject and style, even to those who did not like atonal music. Berg had worked feverishly with great emotion to finish it for an American violinist, Louis Krasner.

The first movement is as a portrait of "the angel". It begins with some improvisatory tones, as if trying to see her face. When the violin enters, it plays a 12-tone theme (from which all the other notes are generated), but one never feels it as a technical trick. There is a "perfect fifth" to symbolize her purity.

The second movement has a marking for the violin that states "in always changing rhythms, as if playing a cadenza". Some say that Berg here was showing a struggle with death. At the climax of this "struggle",

巧的成份。「純五度音程」倒是清晰可聞，象徵「天使」的純潔。

貝爾格在第二樂章指示小提琴「節奏不斷變化，像演奏華彩樂段一般」。有說貝爾格在此刻畫一場與死亡的角力。在這場角力的高潮時，節奏突然變得尖銳。貝爾格在歌劇也曾以相同手法象徵死亡。

現在來到古今所有協奏曲最感人的段落了。和聲和線條都改變了，貝爾格襲用巴赫清唱劇《我心滿足》的片段。樂章初時聽來像是巴赫作品，但貝爾格卻寫了兩段變奏，還加上現代和聲。最後小提琴不斷攀升，仿如往天堂飛去似的；樂團其他弦樂器卻步步下沉至極低音區，奏出最初的「純五度音程」。這是死亡與和諧。

the rhythm sharpens suddenly – the same inflection which Berg used in his opera to show death.

Now comes one of the moving sections of any concerto. The harmonies and lines change, and Berg quotes a section from a Bach cantata, *Es ist genug* – “It is enough”. At first, it sounds like Bach, but Berg repeats it with two variations and modern harmonies. At the end, the violin ascends, as if to heaven. The other strings of the orchestra descend into the depths, sounding that original “perfect fifth”. It is death, reconciliation.

## 布拉姆斯

### E小調第四交響曲，作品98

身在阿爾卑斯山高處埋首創作的布拉姆斯說：「這兒的櫻桃總是太生澀，不能吃。所以要是你不喜歡這東西的味道，別擔心。」他口中的「東西」就是他最後一首交響曲。一首集激情、安寧和出人意表的終樂章於一身的交響曲。

1897年（布拉姆斯逝世前幾個月），維也納愛樂樂團演出這首交響曲，每個樂章完結時觀眾也鼓掌喝采，直至最後年邁的作曲家本人淚流滿面地出現，觀眾才停下來。

有人說，布拉姆斯第四是老人家寫的恬靜之作，但其實布拉姆斯寫作此曲時才52歲。第一主題以不同方式組合的兩音音型為主，充滿憂鬱和渴望。主題過後，布拉姆斯沒有按常用的奏鳴曲式寫作，取而代之的是一連串表

## Johannes Brahms

### Symphony No. 4 in E minor, Op. 98

“The cherries never get ripe for eating in these parts, so don’t be afraid if you don’t like the taste of the thing”, said Brahms when working in the high Alps.

That “thing” was his final symphony, which summons up passion, serenity and a last-movement revelation

But in 1897, a few months before his death, the Vienna Philharmonic played this symphony and audience applauded after each movement, not ceasing until the old composer finally appeared, with tears running down his cheeks.

The work has been called the serene work of an old man, but Brahms was only 52 when he wrote it. Yet the first theme is that of melancholy and longing, although it consists mainly of two notes played in different fashion. After that, the movement proceeds not with the usual sonata form, but through a series of melodies each with different emotions. The opening theme is developed, and the melodies bring forth the finale.

The *Andante moderato* has the rarest moments in all in Brahms. The first melody appears in clarinets and

達各種情感的旋律。作曲家接著發展了開端主題，而其他旋律則衍生出尾聲。

布拉姆斯最美妙的音樂就在中庸的行板裏。第一個旋律由單簧管和巴松管奏出，撥弦樂伴奏；弦樂繼而冒起，大提琴放聲奏出如歌的樂段，美得只能以天籟來形容。整個樂章皆由這個主題發展而來。第三樂章篇幅短小，氣氛鬆弛下來，為趣味盎然的尾聲做準備。

從沒有浪漫派晚期的作曲家刻意採用古老的巴洛克曲式，但布拉姆斯卻像韋伯恩一樣採用了「帕薩卡利亞」。雖然布拉姆斯的「帕薩卡利亞」易懂得多。主題簡樸得很，只是上行音階而已。樂團隨後奏出不下三十段變奏，每段變奏總包含原本的上行音階在內；最後四個變奏組成樂曲的尾聲，氣勢如虹。

樂曲介紹：哈里·羅爾尼克

bassoons, accompanied by plucked strings. Then comes a surging in the strings, and the cellos lift their voices in a song that can only be called magnificent. This, in fact, is the theme which Brahms develops throughout the entire movement. The third movement relaxes and is very short, ready for the highly interesting finale.

Nobody in the Late Romantic period would consciously use an old Baroque form, but Brahms — like tonight's opening work — used the Passacaglia, though it is far easier to hear than Webern's. The theme is almost primitively simple, an upward scale. After this, the orchestra continues with no less than thirty variations, each containing — somewhere — that original upward scale. The entire movement is finished up with a sweeping coda that contains four more variations from the old master.

Programme Notes by Harry Rolnick



# 克里斯蒂安·泰茨拉夫

## Christian Tetzlaff

小提琴  
Violin

克里斯蒂安·泰茨拉夫2005年獲雜誌《音樂美國》選為「年度器樂演奏家」，其小提琴協奏曲堪稱傲視同儕。他經常與歐美各大樂團攜手，擔任獨奏；也是多個大型音樂節的常客，包括英國廣播公司逍遙音樂會、愛丁堡音樂節、薩爾茨堡音樂節、琉森音樂節以及美國所有著名的夏季音樂節。此外，他既與自己的弦樂四重奏演出，也與多位鋼琴家演出獨奏會，包括利夫·奧維·安茲涅斯、亞歷山大·隆古維奇和拉爾斯·沃格特。

過去，克·威德曼的小提琴協奏曲和馬克·安東尼·特內奇新作，皆由泰茨拉夫負責首演；他將繼續與大都會歌劇院樂團合作，在卡內基音樂廳演出「偉大小提琴協奏曲」音樂會系列。泰茨拉夫現為法蘭克福廣播交響樂團駐團藝術家。在本樂季內，他既與英國愛樂樂團巡迴演出，又與羅馬聖西西利亞樂團合作；既在大卡納尼亞音樂節亮相，又與柏林德意志交響樂團在亞洲演出。

泰茨拉夫的錄音包括：貝多芬、布拉姆斯、德伏扎克、約瑟夫·約阿希姆、拉羅和柴科夫斯基的小提琴協奏曲；西貝流士小提琴與樂團作品全集、莫扎特小提琴協奏曲、巴托克小提琴與鋼琴奏鳴曲（與利夫·奧維·安茲涅斯合作）、巴托克小提琴獨奏奏鳴曲、布拉姆斯小提琴奏鳴曲三首（與拉爾斯·沃格特合作）。他的唱片曾獲多項殊榮，包括金音叉獎、艾迪生唱片獎、MIDEM古典音樂唱片大獎、回聲古典唱片獎以及多項格林美獎提名。

Christian Tetzlaff sets the standard with his interpretations of the violin concertos. 2005 *Musical America* named him "Instrumentalist of the Year". He is a regular soloist with the most important US orchestras as well as the major European orchestras. He appears regularly at major festivals such as BBC Proms, Edinburgh, Salzburg and the Lucerne Festival and all prestigious US summer festivals. He plays recitals with Leif Ove Andsnes, Alexander Lonquich and Lars Vogt and performs frequently with his string quartet.

Tetzlaff premiered the new violin concerto by Jörg Widmann and a new work by Mark-Anthony Turnage. He will continue his series of the great violin concertos with the Metropolitan Opera Orchestra at Carnegie Hall. He is current Artist-in-Residence with the Radio Symphony Orchestra Frankfurt. This season he tours with the Philharmonia Orchestra; plays with St Cecilia Roma; performs at the Grand Canaria Festival; and plays with the Deutsches Symphonie-Orchester Berlin in Asia.

His recordings include: Beethoven, Brahms, Dvorak, Joseph Joachim, Lalo and Tchaikovsky Violin Concertos; Sibelius's complete works for violin and orchestra; the Mozart Violin Concertos; Bartok Sonatas for violin and piano with Leif Ove Andsnes; the Bartok solo sonata; and the three Brahms Violin Sonatas with Lars Vogt.

He has received several awards for his recordings including Diapason d'Or; Edison prize, Midem Classical Award, ECHO Klassik prize, and several Grammy nominations.



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# 柏林德意志交響樂團

## Deutsches Symphonie-Orchester Berlin

### 首席指揮及音樂總監

#### Principal Conductor and Music Director

#### 第一小提琴 First Violins

Bernhard Hartog

*Concertmaster*

Wei Lu

*Concertmaster*

Katja Lämmermann

*Associate Concertmaster*

Olga Polonsky

Ingrid Schliephake

Stefan Bitto

Isabel Grünkorn

Karsten Windt

Ioana-Silvia Musat

Mika Bamba

Dagmar Schwalke

Ilja Sekler

Pauliina

Quandt-Marttila

Nari Brandner

Nikolaus Kneser

Michael Mücke

Elsa Brown

Ksenija Zecevic

#### 第二小提琴

#### Second Violins

Andreas Schumann

*Principal*

Eva-Christina

Schönweiß

*Principal*

Johannes Watzel

*Associate Principal*

Clemens Linder

Rainer Fournes

Matthias Roither

Stephan Obermann

Eero Lagerstam

Tarla Grau

Jan van Schaik

Uta Fiedler-Reetz

Bertram Hartling

Kamila Glass

Marija Mücke

#### 中提琴 Violas

Igor Budinstein

*Principal*

Annemarie Moorcroft

*Principal*

Birgit Mulch-Gahl

*Associate Principal*

Verena Wehling

Dieter Vogt

Eva Hollerbuhl

Leo Klepper

Andreas Reincke

Lorna Marie Hartling

Henry Pieper

Anna Bortolin

Raphael Sachs

Eve Wickert

#### 大提琴 Cellos

Andreas Grünkorn

*Principal*

Mischa Meyer

*Principal*

Dávid Adorján

*Associate Principal*

Adele Schneider-Bitter

Andreas Lichtschlag

Mathias Donderer

Thomas Rößeler

Catherine Blaise

Claudia Benker

Leslie Riva-Ruppert

Sara Minemoto

Christopher Jepson

#### 低音大提琴

#### Double Basses

Peter Pühn

*Principal*

Matthew McDonald

*Principal*

Christine Felsch

*Associate Principal*

Gregor Schaetz

Christian Schmidt

Gerhardt

Müller-Goldboom

Matthias Hendel

Ulrich Schneider

Rolf Jansen

#### 長笛 Flutes

Kornelia Brandkamp

*Principal*

### Ingo Metzmacher

Gergely Bodoky

*Principal*

Raphael Weidlich

*Associate Principal*

Frauke Leopold

Frauke Ross

*Piccolo*

#### 雙簧管 Oboes

Martin Kögel

*Associate Principal*

Isabel Mayer

#### 單簧管 Clarinets

Richard Obermayer

*Associate Principal*

Bernhard Nusser

Joachim Welz

*Bass Clarinet*

#### 巴松管 Bassoons

Karoline Schick

*Principal*

Jörg Petersen

*Principal*

Douglas Bull

*Associate Principal*

Hendrik Schütt

Markus Kneisel

*Contra Bassoon*

#### 圓號 Horns

Barnabas Kubina

*Principal*

Ozan Cakar

*Associate Principal*

Christian Auer

D. Alan Jones

Georg Pohle

Joseph Miron

#### 小號 Trumpets

Joachim Pliquet

*Principal*

Falk Maertens

*Principal*

Heinz Radziszewski

*Associate Principal*

Raphael Mentzen

Matthias Kühnle

#### 長號 Trombones

András Fejér

*Principal*

Andreas Klein

*Principal*

Susann Ziegler

Rainer Vogt

#### 大號 Tuba

Johannes Lipp

#### 豎琴 Harp

Elsie Bedleem

*Principal*

#### 定音鼓 Timpani

Erich Trog

Jens Hilse

#### 敲擊樂 Percussion

Roman Lepper

*Principal*

Henrik Magnus

Schmidt

*Associate Principal*

Thomas Lutz

#### 桂冠指揮

#### Conductor Laureate

Kent Nagano

#### 管理 MANAGEMENT

#### 常務董事

Managing Director

Alexander Steinbeis

#### 樂團經理

Orchestra Manager

Sebastian König

#### 巡演經理

Tour Manager

Konstanze Klopsch