



Credit Suisse
Emerging Artists Series
瑞信新晉藝術家系列

- 09** 西蒙·奧斯本獨唱會
Simone Osborne Lieder Recital
- 35** Meta4 四重奏
Meta4 Quartet
- 45** 斯巴斯蒂安·韋蘭特
(費雷堡巴羅克樂團音樂會獨奏)
Sebastian Wienand —
featured soloist of
the Freiburg Baroque Orchestra Concert

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A close-up portrait of Simone Osborne, a woman with long, dark, wavy hair, wearing a dark blue top and large, ornate earrings. She is looking directly at the camera with a slight smile.

SIMONE OSBORNE

Lieder Recital

西蒙·奧斯本獨唱會

11.3.2010

香港大會堂劇院
Theatre
Hong Kong City Hall

演出長約1小時，不設中場休息
Running time: approximately 1 hour with no
interval

10 曲目 Programme

簡歷 Biographies

11 西蒙·奧斯本 Simone Osborne

13 安德莉亞·格蘭特 Andrea Grant

14 歌詞 Lyrics

李斯特 (1811 – 1886)

《如果有一片迷人的草地》

《孩子，如果我是國王》

《怎麼辦？》

《噢！當我沉睡》

舒曼 (1810 – 1856)

《夜曲》，作品36第2首

《月夜》，作品39第5首

《春來了》，作品79第23首

《高地人的搖籃曲》，作品25第14首

《訊息》，作品77第5首

《寂靜的眼淚》，作品35第10首

理查·史特勞斯 (1864 – 1949)

《萬靈節》，作品10第8首

《我應該已弄好一束小花》，
作品68第2首

《獻詞》，作品10第1首

《潔茜莉》，作品27第2首

鋼琴 安德莉亞·格蘭特

Franz Liszt (1811 – 1886)

S'il est un charmant gazon

Enfant, si j'étais roi

Comment, disaient-ils

Oh! quand je dors

Robert Schumann (1810 – 1856)

Ständchen, Op 36, No 2

Mondnacht, Op 39, No 5

Er ist's!, Op 79, No 23

Hochländisches Wiegenlied, Op 25, No 14

Aufträge, Op 77, No 5

Stille Tränen, Op 35, No 10

Richard Strauss (1864 – 1949)

Allerseelen, Op 10, No 8

Ich wollt ein Sträußlein binden,
Op 68, No 2

Zueignung, Op 10, No 1

Cäcilie, Op 27, No 2

Piano Andrea Grant

SIMONE OSBORNE

西蒙·奧斯本

女高音 Soprano

加拿大女高音西蒙·奧斯本被譽為具有「甜美清澈的嗓子，造句細緻，高音明亮而穩定」（《紐約時報》），是「聽得到的喜悅」（《洛杉磯時報》）。2008年，奧斯本在大都會歌劇院全國協會選拔賽勝出，同年在韋斯福歌劇節演出，首次在歐洲亮相。此外，奧斯本也在2008年霍恩基金比賽及2007年國際捷克及斯洛伐克聲樂大賽中奪冠。

在2009/2010樂季，奧斯本成為加拿大歌劇團之年輕藝術家樂團成員，出演哈里·碧克特指揮的《伊多美尼奧》中伊利亞一角、《卡門》的弗拉絲基塔、《瑪麗亞·史圖亞特》的安妮·肯尼迪、巡迴演出《塞維利亞的理髮師》的羅西娜，以及在羅伯特·利柏殊的《夜鶯及其他短篇童話》首演中演唱史達拉汶斯基的俄羅斯歌曲。

奧斯本曾飾演的歌劇角色還包括：《費加羅的婚禮》的蘇珊娜、《法斯塔夫》的南妮塔、《糖果屋》的葛麗塔、《波希米亞生涯》的慕茜達，以及世界首演的加拿歌劇《療夢師》的愛瑪·榮格。

Canadian soprano Simone Osborne has been hailed as “a joy to hear” (Los Angeles Times) with “a sweet and clear sound, sensitive phrasing and gleaming sustained high notes” (New York Times). A grand prizewinner of the Metropolitan Opera National Council Auditions in 2008, Osborne made her European debut with the Wexford Opera Festival that same year. She was also the winner of the 2008 Marilyn Horne Foundation Competition and the 2007 International Czech and Slovak Voice Competition.

In the 2009/2010 season, Osborne joined the young artist ensemble of the Canadian Opera Company (COC). She performed the roles of Ilia in the ensemble performance of *Idomeneo* under the baton of Harry Bicket, Frasquita in *Carmen*, Anne Kennedy in *Maria Stuarda*, and Rosina in *Il barbiere di Siviglia* on tour. She also performed the Pribaoutki songs in the premiere of Robert Lepage’s *The Nightingale and Other Short Fables*.

Previous operatic roles include Susanna (*Le nozze di Figaro*), Nanetta (*Falstaff*), Gretel (*Hänsel und Gretel*), Musetta (*La bohème*), and Emma Jung in the world premiere of the Canadian opera *The Dream Healer*.

ANDREA GRANT

安德莉亞·格蘭特

鋼琴 Piano



安德莉亞·格蘭特於加拿大威爾弗里德·勞里埃大學獲取鋼琴演奏榮譽音樂學士，繼而到西安大略大學完成鋼琴協奏碩士課程，又在多倫多大學取得歌劇表演文憑。格蘭特在多倫多大學歌劇部工作，身兼加拿大艾伯特省班芙藝術學院「歌劇院計劃」的教員，亦參與籌備愛爾蘭韋斯福特歌劇節。身為自由鋼琴手，格蘭特熱衷參與各種演出，包括獨奏、歌劇和音樂劇場；加拿大廣播公司和英國廣播公司電台均播放過她的獨奏。她近年參與「把歌劇帶回家」音樂會系列，演奏由歌劇改編的鋼琴獨奏及合奏作品。格蘭特亦參與多個北美劇團的新作發展及製作，包括繽紛新歌劇團、布丁女王音樂劇場、加拿大聲音流音樂製作、卡爾加里歌劇團與及奧瑪哈歌劇團。跟她合作的樂團有阿特里爾歌劇團、加拿大巴羅克劇團、多倫多的馬維殊製作公司等；她亦受過多位大師的指導，包括馬丁·伊塞普、湯瑪士·艾倫、卡露·凡妮斯、羅傑·維諾利斯、伊迪斯·威恩斯和謝里爾·米恩斯。

簡歷中譯：黃家慧

Andrea Grant received her Honours Bachelor of Music in Piano Performance from Wilfrid Laurier University, and went on to complete a Master's Degree in Collaborative Piano from the University of Western Ontario. At the University of Toronto, Grant received a Diploma in Operatic Performance. She is a full-time member of the music staff at the University of Toronto's Opera Division, and a faculty member of the Banff Centre's "Opera as Theatre" program, in Alberta, Canada. She is also a member of the music staff for the Wexford Festival Opera, in Ireland. Grant is active as a freelance collaborative pianist, and enjoys a variety of experiences encompassing recital, opera and musical theatre. She has been heard in recital on CBC and BBC radio, and over the past two years has given recitals of operatic music transcribed for piano and piano ensemble, under the title *Opera a Casa*. Grant has been involved in the development and production of several new works with various North American companies, including Tapestry New Opera Works, Queen of Puddings Music Theatre, Soundstreams Canada, Calgary Opera, and Opera Omaha. Grant also works regularly with Opera Atelier, Canada's Baroque Theatre Company, and plays regularly for Mirvish Productions, Toronto. She has participated in masterclasses with Martin Isepp, Thomas Allen, Carol Vaness, Roger Vignoles, Edith Wiens, and Sherrill Milnes.

李斯特
Franz Liszt

S'il est un charmant gazon
如果有一片迷人的草地
If there's a lovely grassy plot

S'il est un charmant gazon
Que le ciel arrose,
Où brille en toute saison
Quelque fleur éclore,
Où l'on cueille à pleine main
Lys, chèvre-feuille et jasmin,
J'en veux faire le chemin
Où ton pied se pose!

S'il est un sein bien aimant
Dont l'honneur dispose,
Dont le ferme dévouement
N'ait rien de morose,
Si toujours ce noble sein
Bat pour un digne dessein,
J'en veux faire le coussin
Où ton front se pose!

S'il est un rêve d'amour,
Parfumé de rose,
Où l'on trouve chaque jour
Quelque douce chose,
Un rêve que Dieu bénit,
Où l'âme à l'âme s'unit,
Oh! j'en veux faire le nid
Où ton coeur se pose!

Poem by Victor Hugo (1802-1885)

Enfant, si j'étais roi
孩子，如果我是國王
Child, if I were king

Enfant, si j'étais roi, je donnerais l'empire,
Et mon char, et mon sceptre, et mon peuple à genoux,
Et ma couronne d'or, et mes bains de porphyre,
Et mes flottes, à qui la mer ne peut suffire,
Pour un regard de vous!

Si j'étais Dieu, la terre et l'air avec les ondes,
Les anges, les démons courbés devant ma loi,
Et le profond chaos aux entrailles fécondes,
L'éternité, l'espace et les cieus et les mondes,
Pour un baiser de toi!

Poem by Victor Hugo

如果有一片迷人的草地
只靠天空來灌溉，
一年四季
總有綻放的花朵，
可以隨意採摘
百合花、五葉地錦與茉莉花……
我想把這片草地開闢成小徑
讓你在上面走過。

要是充滿愛的胸脯
以尊貴為重的，
那溫柔的奉獻
不帶一絲憂鬱，
要是這顆高尚的胸口
無時無刻為尊貴的目標跳動……
但願這胸脯
可做你的枕頭。

要是夢見愛情
夢裏散發玫瑰幽香，
夢裏的每天
總有溫柔甜蜜的時刻，
蒙上帝祝福的夢，
夢裏的兩顆心，自有靈犀一點……
但願這顆心
能成為你的安樂窩。

歌詞為雨果 (1802-1885) 詩句

孩子，如果我是國王，我會交出王國，
我的馬車，我的王權，
向我臣服的人民，
我的黃金皇冠，以及斑岩的浴池，
還有大海也容不下的船隊，
只求看我一眼！

如果我是上帝，
我會交出大地、空氣與海洋，
天使及在我法律前俯首的魔鬼，
還有深深埋藏的混亂，
永恆，無限的空間，天堂與人世，
只求你的一吻！

歌詞為雨果詩句
中譯：Yen-Chiang Che

If there's a lovely grassy plot
watered by the sky
where in every season
some flower blossoms,
where one can freely gather
lilies, woodbines and jasmines...
I wish to make it the path
on which you place your feet.

If there is a loving breast
where honour rules,
where tender devotion
is free from all gloominess,
if this noble breast always
beats for a worthy aim...
I wish to make it the pillow
on which you lay your head.

If there is a dream of love
scented with roses,
where one finds every day
something gentle and sweet,
a dream blessed by God
where soul is joined to soul...
oh, I wish to make it the nest
in which you rest your heart.

Translated by Peter Low

Child, if I were king, I would give the empire,
and my chariot, and my scepter, and my kneeling people,
and my golden crown, and my porphyry baths,
and my fleets that the sea could not hold,
for one of your glances!

If I were God, I would give earth and air with the waves,
the angels, the demons bent before my law,
and the chaos of the fertile deep,
eternity, space, the heavens and the worlds
for one of your kisses!

Translated by Faith J Cormier

李斯特
Franz Liszt

Comment, disaient-ils

怎麼辦？

How then?

Comment, disaient-ils,
Avec nos nacelles,
Fuir les alguazils?
Ramez, disaient-elles.

Comment, disaient-ils,
Oublier querelles,
Misère et périls?
Dormez, disaient-elles.

Comment, disaient-ils,
Enchanter les belles
Sans philtres subtils?
Aimez, disaient-elles.

Poem by Victor Hugo

Oh! quand je dors

噢！當我沉睡

Oh! When I Sleep

Oh ! quand je dors, viens auprès de ma couche,
Comme à Pétrarque apparaissait Laura,
Et qu'en passant ton haleine me touche...
Soudain ma bouche
S'entr'ouvrira !

Sur mon front morne où peut-être s'achève
Un songe noir qui trop longtemps dura,
Que ton regard comme un astre se lève...
Soudain mon rêve
Rayonnera !

Puis sur ma lèvre où voltige une flamme,
Eclair d'amour que Dieu même épura,
Pose un baiser, et d'ange deviens femme...
Soudain mon âme
S'éveillera!

Poem by Victor Hugo

怎麼辦？他們問，
以我們這艘小舟，
如何能逃過巡邏艇？
用力划！女孩們回答。

怎麼辦？他們問，
如何能忘掉爭吵、
悲傷及危機？
睡吧！女孩們回答。

怎麼辦？他們問，
如何能贏得美人心
而不用迷藥？
愛！女孩們回答。

歌詞為雨果詩句
中譯：Yen-Chiang Che

噢！當我沈睡，請來到我床邊，
如同皮特拉克出現在羅拉面前一般，
當你的氣息碰觸到我時……
我的雙唇
也因此而張開！

我深鎖的雙眉
將因久存夢魘的結束而解開，
你的凝視如同升起的明星，
將在我的夢中
發出光芒！

我的雙唇滾燙如火，
來自上帝的純真愛情，
獻上一吻，天使轉變成女人……
我的靈魂
也因而蘇醒！

歌詞為雨果詩句
中譯：Yen-Chiang Che

“How then,” asked he
“By boat and tide
Alguazils flee?”
“Row,” she replied.

“How then,” asked he,
“To set aside
Strife, misery?”
“Sleep,” she replied.

“How then,” asked he,
“Love’s philtre denied,
Win fair beauty?”
“Love,” she replied.

Translated by Faith J Cormier

Oh, when I sleep, approach my bed,
as Petrarch appeared to Laura;
and as you pass, touch me with your breath...
at once my lips
will part!

On my glum face, where perhaps
a dark dream has rested for too long a time,
let your gaze lift it like a star...
at once my dream
will be radiant!

Then on my lips, where there flits a brilliance,
a flash of love that God has kept pure,
place a kiss, and transform from angel into woman...
at once my soul
will awaken!

Translated by Emily Ezust

舒曼

Robert Schumann

Ständchen

夜曲

Serenade

Komm in die stille Nacht!
Liebchen, was zögerst du?
Sonne ging längst zur Ruh',
Welt schloß die Augen zu,
Rings nur einzig die Liebe wacht!

Liebchen, was zögerst du?
Schon sind die Sterne hell,
Schon ist der Mond zur Stell',
Eilen so schnell, so schnell!
Liebchen, ach Liebchen, drum eil' auch du.

Sonne ging längst zur Ruh!
Traust wohl dem Schimmer nicht,
Der durch die Blüten bricht?
Treu ist des Mondes Licht.
Liebchen, mein Liebchen, was fürchtest du?

Welt schloß die Augen zu!
Blumen und Blütenbaum
Schlummern in süßen Traum,
Erde, sie atmet kaum,
Liebe nur schaut dem Liebenden zu!

Einzig die Liebe wacht,
Ruft dich allüberall.
Hör die Nachtigall,
Hör meiner Stimme Schall,
Liebchen, o komm in die stille Nacht!

Poem by Robert Reinick (1805-1852)

Mondnacht

月夜

Moon Night

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nur träumen müßt.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

Poem by Josef von Eichendorff (1788-1857)

在這寂靜的夜晚，到我這裏來啊！
親愛的，還猶豫什麼？
太陽早已功成身退，
世人都已合上眼，
我們身旁，清醒的只有愛情！

親愛的，還猶豫什麼？
星星早已閃閃發光，
月亮早已高掛天上，
連月亮也匆匆忙忙！
親愛的，親愛的，你也要快一點啊！

太陽早已功成身退！
難道以為太陽的光芒
快要從花朵那邊透進來？
那真是月亮的光，
親愛的，還怕什麼？

世人都合上眼！
花朵和茂盛的樹木
都進了甜美的夢鄉；
大地，幾乎全無氣息；
只有愛情，在看着我們這對有情人！

惟獨愛情仍然清醒，
清楚地呼喚着你。
聽夜鶯的歌聲，
聽我呼喚着你；
親愛的，寂靜的夜裏，到我這裏來啊！

歌詞為羅伯特·萊尼克 (1805-1852) 詩句

彷彿，天空
已經悄悄親吻過大地，
花兒飄落如雨，
她夢中，惟有他。

原野上，微風吹拂，
麥穗，輕輕搖動，
森林，沙沙作響，隱隱約約，
澄明的夜，閃閃發亮。

我的心靈盡展雙翼，
高飛，越過靜止的大地，
彷彿朝家裏飛去。

歌詞為艾興多夫 (1788-1857) 詩句

Come to me in the silent night!
My dear, what makes you hesitate?
The sun has long since gone to rest,
the world has closed its eyes,
around us only Love is awake!

My dear, what makes you hesitate?
Already the stars are bright,
Already the moon is in its place,
hurrying quickly, so quickly!
My dear, ah my dear, you must also therefore hurry!

The sun has long since gone to rest!
Don't you trust its shine
to break soon through the blossoms?
True is the moon's light,
my dear, my dear, so why are you afraid?

The world has closed its eyes!
Flowers and blossoming trees
slumber in sweet dreams;
the earth, it hardly breathes;
Only Love is looking at us lovers!

Love alone is awake,
calling to you above all others.
Hear the nightingale,
hear my voice's call;
my dear, o come to me in the silent night!

Translated by Emily Ezust

It was as if the sky
Had quietly kissed the earth,
So that in a shower of blossoms
She must only dream of him.

The breeze wafted through the fields,
The ears of corn waved gently,
The forests rustled faintly,
So sparkling clear was the night.

And my soul stretched its wings out far,
Flew through the still lands,
as if it were flying home.

Translated by Emily Ezust

舒曼

Robert Schumann

Er ist's!

春來了

Spring lets its blue ribbon

Frühling läßt sein blaues Band
Wieder flattern durch die Lüfte;
Süße, wohlbekannte Düfte
Streifen ahnungsvoll das Land.
Veilchen träumen schon,
Wollen balde kommen.
Horch, ein Harfenton!
Frühling, ja du bist's!
Dich hab ich vernommen!

Poem by Eduard Mörike (1804-1875)

Hochländisches Wiegenlied

高地人的搖籃曲

The Highland Balou

Schlafe, süßer, kleiner Donald,
Ebenbild des großen Ronald!
Wer ihm kleinen Dieb gebar,
weiß der edle Clan aufs Haar.

Schelm, hast Äuglein schwarz wie Kohlen!
Wenn du groß bist, stiehl ein Fohlen;
geh' die Eb'ne ab und zu,
bringe heim 'ne Carlisle Kuh!

Darfst in Niederland nicht fehlen;
dort, mein Bübchen, magst du stehlen;
stiehl dir Geld und stiehl dir Glück,
und ins Hochland komm zurück!

English poem by Robert Burns (1759-1796)

German translation by Wilhelm Gerhard (1780-1858)

Aufträge

訊息

Messages

Nicht so schnelle, nicht so schnelle!
Wart ein wenig, kleine Welle!
Will dir einen Auftrag geben
An die Liebste mein.
Wirst du ihr vorüberschweben,
Grüße sie mir fein!
Sag, ich wäre mitgekommen,
Auf dir selbst herabgeschwommen:
Für den Gruß einen Kuß
Kühn mir zu erbitten,
Doch der Zeit Dringlichkeit
Hätt' es nicht gelitten.

Nich so eilig! halt! erlaube,
Kleine, leichtbeschwingte Taube!

春天把藍絲帶一揮
微風中，絲帶再度飄揚起來；
那甜甜的、似曾相識的幽香
帶着希望，在大地上掠過。
紫羅蘭好夢正酣，
也快到了。
聽啊！遠處——那柔和的豎琴聲！
春天，真是你啊！
那聲音就是你啊！

歌詞為莫里克 (1804-1875) 詩句

噓！小小的當奴
樣貌酷似偉大朗奴族人！
好好教導我們那淘氣的首領——
那生下我這個高地小賊的首領。
(噓！)

你的小脖子多麼可愛！
要是你長大了，就會偷一匹馬，
走過全國每個大小角落，
牽一頭卡萊爾母牛回家！

走過低地，越過邊境，
寶寶，但願你茁壯成長！
不斷侵襲低窪地的小伙子，
然後到高地的家裏來找我！

歌詞為羅伯特·伯恩斯 (1759-1796) 詩句

別忙，別忙！
等一下啊，小小的波浪！
請你為我捎個口信
向我的心上人轉達。
要是你在地身旁滑過，
情深款款地代我問候她啊！
說，我原想跟着你前往，
讓波浪你承載着我——
打過招呼，就禮尚往來
冒昧向她索吻——
但時間緊迫，
事與願違。

別急！停下啊！聽聽我的，
輕翅的小鴿子！

Spring lets its blue ribbon
flutter again in the breeze;
a sweet, familiar scent
sweeps with promise through the land.
Violets are already dreaming,
and will soon arrive.
Hark! In the distance — a soft harp tone!
Spring, yes it is you!
It is you that I have heard!

Translated by Emily Ezust

Hee Balou, my sweet wee Donald,
Picture o' the great Clanronald!
Brawlie kens our wanton Chief
What gat my young Highland thief.
(Hee Balou!)

Leeze me on thy bonnie craigie!
And thou live, thou'll steal a naigie,
Travel the country thro' and thro',
and bring hame a Carlisle cow!

Thro' the Lowlands, o'er the Border,
Weel, my babie, may thou furder!
Herry the louns o' the laigh Countrie,
Syne to the Highlands hame to me!

English poem by Robert Burns (1759-1796)

Not so fast, not so fast!
Wait a bit, tiny wave!
I'd like to give you a message
for my sweetheart.
If you glide past her,
greet her fondly for me!
Say, I would come with you,
sailing on you myself —
in return for my greeting,
boldly demanding a kiss —
but the urgency of time
would not permit it.

Not so hasty! stop! permit me,
small, light-winged dove!

Habe dir was aufzutragen
An die Liebste mein!
Sollst ihr tausend GrüÙe sagen,
Hundert obendrein.
Sag, ich wär' mit dir geflogen,
Über Berg und Strom gezogen:
Für den Gruß einen KuÙ
Kühn mir zu erbitten,
Doch der Zeit Dringlichkeit
Hätt' es nicht gelitten.

Warte nicht, daß ich dich treibe,
O du träge Mondesscheibe!
Weißt's ja, was ich dir befohlen
Für die Liebste mein:
Durch das Fensterchen verstoßen
GrüÙe sie mir fein!
Sag, ich wär' auf dich gestiegen,
Selber zu ihr hinzufügen:
Für den Gruß einen KuÙ
Kühn mir zu erbitten,
Du seist schuld, Ungeduld
hätt mich nicht gelitten.

Poem by Christian L'Égru (fl. 1850)

舒曼
Robert Schumann

Stille Tränen
寂靜的眼淚
Silent Tears

Du bist vom Schlaf erstanden
Und wandelst durch die Au.
Da liegt ob allen Landen
Der Himmel wunderblau.

So lang du ohne Sorgen
Geschlummert schmerzenlos,
Der Himmel bis zum Morgen
Viel Tränen niedergoÙ.

In stillen Nächten weinet
Oft mancher aus dem Schmerz,
Und morgens dann ihr meinet,
Stets fröhlich sei sein Herz.

Poem by Justinus Kerner (1786-1862)

我有個口信
給我的心上人！
先為她送上千句問候
再另外送上一百句。
說，我原想跟你一同飛翔，
展翅飛過山脈與溪流——
打過招呼，就禮尚往來
冒昧向她索吻——
但時間緊迫，
事與願違。

別要我來迫你，
你這遲鈍的圓月！
你很清楚
我要你為我的心上人做什麼：
穿過她的小窗戶，偷偷地，
情深款款地代我問候她啊！
說，我原想爬到你身上
向她飛去——
打過招呼，就禮尚往來
冒昧向她索吻——
那是你的錯——你不耐煩了
使我——事與願違。

歌詞為萊格魯 (fl. 1850) 詩句

你從睡夢中醒來
在青草地上徘徊
整片大地上，映照着
天上奇妙的蔚藍。

只是，你已安穩入眠，
既無憂慮，亦無痛苦，
清晨開始，上天
已流下許多眼淚。

寂靜的夜晚，
不少人痛苦悲嘆，
但到了清早，你卻會以為
他們的心從來都是輕鬆開朗的。

歌詞為克納 (1786-1862) 詩句

I have a message
for my sweetheart!
You should give her a thousand greetings,
and a hundred beyond that.
Say, I would fly with you,
stretching over mountain and stream —
in return for my greeting,
boldly demanding a kiss —
but the urgency of time
would not permit it.

Don't wait for me to drive you,
oh you sluggish round moon!
You know well what I have commanded you
to do for my sweetheart:
through her little window, furtively,
greet her fondly for me!
Say, I would climb on you
and fly to her myself —
in return for my greeting,
boldly demanding a kiss;
It was your fault, for your impatience
would not permit me.

Translated by Emily Ezust

You have risen from sleep
and are wandering through the meadow.
There lies over all the land
Heaven's wondrous blue.

As long as, free from cares,
you've been slumbering without pain,
Heaven has, since morning,
shed many tears.

In silent nights,
many weep from pain,
and in the morning you assume
their hearts are always light.

Translated by Emily Ezust

理察·史特勞斯
Richard Strauss

Allerseelen
萬靈節
All Soul's Day

Stell auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag herbei,
Und laß uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, daß ich sie heimlich drücke
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai.

Poem by Hermann von Gilm (1812-1864)

Ich wollt ein Sträußlein binden
我應該已弄好一束小花
I would have made a bouquet

Ich wollt ein Sträußlein binden,
Da kam die dunkle Nacht,
Kein Blümlein war zu finden,
Sonst hätt ich dir's gebracht.

Da flossen von den Wangen
Mir Tränen in den Klee,
Ein Blümlein aufgegangen
Ich nun im Garten seh.

Das wollte ich dir brechen
Wohl in dem dunklen Klee,
Doch fing es an zu sprechen:
"Ach, tue mir nicht weh!

Sei freundlich im Herzen,
Betracht dein eigen Leid,
Und lasse mich in Schmerzen
Nicht sterben vor der Zeit!"

Und hätt's nicht so gesprochen,
Im Garten ganz allein,
So hätt ich dir's gebrochen,
Nun aber darf's nicht sein.

Mein Schatz ist ausgeblieben,
Ich bin so ganz allein.
Im Lieben wohnt Betrüben,
Und kann nicht anders sein.

Text by Clemens Brentano (1778-1842)

把芳香的木犀草放在桌上，
把最後的紅翠菊帶進去，
讓我們談談情，
就像那年五月天。

讓我牽着你的手，讓我可以偷偷握緊你；
即使有人看見也無所謂。
含情脈脈地凝視我吧，
就像那年五月天。

今天，每座墳前都有花朵，散發芬芳香氣；
每年這一天，亡魂都自由了。
靠近我的心，讓我再次擁有你，
就像那年五月天。

歌詞為赫曼·馮·吉姆 (1812-1864) 詩句

我原應弄好一束小花
但黑夜來臨
找不到小花
不然我就會把花帶來。

淚流過我的臉頰
滴在紅花草上——
我看見一朵小花開了
現在，就在花園裏。

我想把它摘下來送你
那黑暗的紅花草叢深處的花兒，
但花兒對我說：
「不要傷害我啊！」

「好心啊，
想想你自身的悲痛，
別要我
死得這麼痛苦，時辰還未到啊！」

要是花兒沒有說話，
我一個人園子裏，
就會把它摘下來給你，
現在，不可以了。

我的心上人沒有來，
我很孤單。
有愛情就有煩惱，
兩者可能沒有分別。

歌詞為布倫塔諾 (1778-1842) 詩句

Place on the table the fragrant mignonettes,
Bring inside the last red asters,
and let us speak again of love,
as once we did in May.

Give me your hand, so that I can press it secretly;
and if someone sees us, it's all the same to me.
Just give me your sweet gaze,
as once you did in May.

Flowers adorn today each grave, sending off their
fragrances;
one day in the year are the dead free.
Come close to my heart, so that I can have you again,
as once I did in May.

Translated by Emily Ezust

I would have made a bouquet
but dark night arrived
and there was no little flower to be found,
or I would have brought it.

Then down my cheeks flowed
tears onto the clover —
I saw that one small flower had sprouted up
now in the garden.

I wanted to pick it for you
deep in the dark clover,
but it began to speak:
“Ah, do not harm me!”

“Be kind-hearted,
consider your own grief,
and do not let me
die in agony before my time!”

And if it had not spoken so,
in the garden all alone,
I would have plucked it for you,
but now that cannot be.

My sweetheart has not come,
I am so entirely alone.
In love dwells tribulation,
and it can be no different.

Translated by Emily Ezust

理察·史特勞斯
Richard Strauss

Zueignung
獻詞
Dedication

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig an's Herz dir sank,
Habe Dank.

Poem by Hermann von Gilm

Cäcilie
潔茜莉
Cecily

Wenn du es wüßtest,
Was träumen heißt von brennenden Küssen,
Von Wandern und Ruhem mit der Geliebten,
Aug in Auge,
Und kosend und plaudernd,
Wenn du es wüßtest,
Du neigtest dein Herz!

Wenn du es wüßtest,
Was bangen heißt in einsamen Nächten,
Umschauert vom Sturm, da niemand tröstet
Milden Mundes die kampfmüde Seele,
Wenn du es wüßtest,
Du kämest zu mir.

Wenn du es wüßtest,
Was leben heißt, umhaucht von der Gottheit
Weltschaffendem Atem,
Zu schweben empor, lichtgetragen,
Zu seligen Höhn,
Wenn du es wüßtest,
Du lebstest mit mir!

Poem by Heinrich Hart (1855-1906)

親愛的心靈，你知道
沒有你我多麼痛苦，
愛情令人心煩意亂，
當感謝。

曾經，我渴飲自由，
高舉紫水晶的大杯，
杯中物就得到你的祝福，
當感謝。

你趕走了裏面的罪惡，
直至我——史無前例的——
快快樂樂地沉醉在你心窩，
當感謝。

歌詞為赫曼·馮·吉姆詩句

要是你知道
夢想得到火熱的吻、
夢想與摯愛流浪與歇息、
夢想四目交投、
親熱地摟抱着聊天是什麼滋味——
要是你知道的話，
就會為我傾心！

要是你知道，
夜裏孤單一人多麼可怕、
狂風暴雨時沒人安慰
沒有人用溫柔的聲線，撫慰你厭倦爭鬥的
心靈——
要是你知道的話，
就會來到我身邊。

要是你知道，
生活在上帝
創造世界的氣息當中、
這如燕的身軀乘着光線，
飄浮到快樂的高處——
要是你知道的話，
就會跟我一起生活！

歌詞為哈特 (1855-1906) 詩句

除特別註明，歌詞中譯：鄭曉彤

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, blessed sank upon your heart,
Have thanks.

Translated by Lawrence Snyder and Rebecca Plack

If you only knew
what it's like to dream of burning kisses,
of wandering and resting with one's beloved,
eye turned to eye,
and cuddling and chatting —
if you only knew,
you would incline your heart to me!

If you only knew
what it's like to feel dread on lonely nights,
surrounded by a raging storm, while no one comforts
with a mild voice your struggle-weary soul —
if you only knew,
you would come to me.

If you only knew
what it's like to live, surrounded by God's
world-creating breath,
to float up, carried by the light,
to blessed heights —
if you only knew,
then you would live with me!

Translated by Emily Ezust



Meta4 四重奏

11.3.2010

元朗劇院演藝廳
Auditorium
Yuen Long Theatre

12.3.2010

香港大會堂劇院
Theatre
Hong Kong City Hall

36 四重奏介紹 Quartet

39 曲目 Programme

40 樂曲介紹 Programme Notes



中提琴 Viola

阿特·基佩萊納
Atte Kilpeläinen

小提琴 Violin

敏娜·潘素拉
Minna Pensola

小提琴 Violin

安提·蒂卡南
Antti Tikkanen

大提琴 Cello

托瑪斯·杜斯約伯卡
Tomas Djupsjöbacka



META4 四重奏

Meta4四重奏於2001年組成，是國際知名的芬蘭弦樂四重奏。其團員師從哈圖·拜爾利和約翰·邁斯爾，並於歐洲室樂學院進修。

2004年在莫斯科舉行的蕭斯達高維契國際四重奏大賽中，Meta4四重奏奪得冠軍，並獲頒蕭斯達高維契作品最佳演繹獎；2007年樂團在維也納海頓國際室樂比賽折桂，同年獲芬蘭藝術年獎；樂團還被英國廣播公司選為2008至2010年的新世代藝術家。

Meta4四重奏常於各大音樂重鎮演出，包括維也納的莫扎特廳、倫敦威格摩爾音樂廳、馬德里國家音樂廳，以及紐約卡內基音樂廳；樂團現為庫莫室樂節的駐節四重奏，同時是奧倫薩洛音樂節的藝術總監。

2009年5月樂團由Hänssler Classics發行了一張海頓專輯。同年，樂團還受邀於維也納、巴黎、倫敦、聖彼得堡和布宜諾斯艾利斯等地獻藝。

樂團用琴講究，敏娜·潘素拉演奏用的是1770年的貝洛西歐小提琴，為史瑪地地區合作銀行所擁有；托瑪斯·杜斯約伯卡的大提琴由製琴家卡洛·吉塞浦·塔斯托里製造，芬蘭文化基金借出；另外兩件樂器都由波猶拉銀行藝術基金借出，包括安提·蒂卡南的1702年史特拉第瓦里小提琴和阿特·基佩萊納的1737年圭達圖斯中提琴。

Meta4, formed in 2001, is one of the most internationally successful Finnish string quartets. Its members studied under Hatto Beyerle and Johannes Meissl, and also attended the European Chamber Music Academy.

In 2004 Meta4 won first prize and a special prize for best Shostakovich interpretation at the International Shostakovich Quartet Competition in Moscow. The quartet enjoyed continued success in 2007, when they won first prize in the International Joseph Haydn Chamber Music Competition in Vienna. Later that year Meta4 was awarded the annual Finland Prize, and was selected by the BBC as a New Generation Artist for 2008-2010.

The quartet performs regularly in key music capitals and concert halls around the world including Vienna (Mozart Saal), London (Wigmore Hall), Madrid (Auditorio Nacional), and New York (Carnegie Hall). Meta4 is the quartet-in-residence of the Kuhmo Chamber Music Festival and also serves as Artistic Director of the Oulunsalo Music Festival.

In May 2009, Hänssler Classics released a Haydn recording by Meta4, and the quartet was invited to perform in Vienna, Paris, London, St Petersburg, and Buenos Aires.

The quartet includes Minna Pensola, who plays a 1770 Bellosio violin owned by the Local Cooperative Bank of Sysmä; Tomas Djupsjöbacka who plays a 1718 cello made by Carlo Giuseppe Testore and owned by the Finnish Cultural Foundation; Antti Tikkanen who plays a 1702 Stradivarius violin and Atte Kilpeläinen who plays a 1737 Guidantus viola, both instruments on loan from the Pohjola Bank Art Foundation.

2010年3月11及12日（星期四及五）

11-12 March 2010 (Thursday and Friday)

史曼諾夫斯基 (1882 – 1937)

第二弦樂四重奏，作品56

中板

諧謔的極快板

緩板

Karol Szymanowski (1882 – 1937)

String Quartet No 2, Op 56

Moderato

Vivace scherzando

Lento

維內利·波赫奧拉 (1977 –)

《橙色作品》（世界首演）

Veneri Pohjola (1977 –)

Orange Piece (World Premiere)

— 中場休息 —

— Interval —

西貝流士 (1865 – 1957)

D小調弦樂四重奏，作品56，

《親密聲音》

行板 — 中庸的快板

極快板

很慢的慢板

小快板（但沉重有力）

快板

Jean Sibelius (1865 – 1957)

String Quartet in D minor, Op 56,

Voces Intimae

Andate — Allegro molto moderato

Vivace

Adagio di molto

Allegretto (ma pesante)

Allegro

演出長約1小時30分鐘，包括一節中場休息

Running time: approximately 1 hour and 30 minutes with one interval

史曼諾夫斯基

第二弦樂四重奏，作品56

史曼諾夫斯基孜孜不倦地鑽研民間音樂，與巴托克不相伯仲。諷刺的是，他的第二四重奏卻在一次由美國的音樂協會贊助的比賽中輸給了巴托克。民間音樂是這首四重奏的重要元素，史曼諾夫斯基運用起來卻像是自己獨特的音樂語言。這首三樂章的四重奏作於1927年，十年後，這位遊歷豐富的作曲家因肺結核逝世。

開篇樂章延續了史曼諾夫斯基早年狂想式、注重感覺的音樂風格。流動輕柔的第一主題滲透大部份樂章結構，最後漸漸消散，飄渺如夜曲。但在接下來的兩個樂章中，音樂變得強而有力，是採用了波蘭民間音樂元素。史曼諾夫斯基生於波蘭貴族地主家庭，上世紀二十年代，他在研習波蘭塔特拉高地（屬於今天斯洛伐克與波蘭之間的喀爾巴阡山脈）音樂的時候，再次從家鄉文化中獲得新靈感。

全套作品都要求演出者有極強的演奏技巧和表現力。第二樂章〈諧謔曲〉，洋溢着強健有力的律動，亦有令人眼花繚亂的色彩效果。史曼諾夫斯基對弦樂的處理突破常規，這種大膽的嘗試賦予了樂曲勃勃生機。第三樂章是雙重賦格，不循規蹈矩，不拘泥於學院教條。其中的對位不僅包括了動機樂思，各個織體也互相較量，表現出明顯的壓迫感。音樂中的能量在最後階段一湧而出，再次匯集；四位樂師同心協力，將終樂章推向高潮。

Karol Szymanowski

String Quartet No 2, Op 56

Karol Szymanowski's passionate, in-depth studies of folk music frequently invite comparisons with Béla Bartók. Ironically, when he submitted this second of his two string quartets to a competition sponsored by an American music society, Szymanowski lost the prize to Bartók. Folk influences are integral to this piece, but Szymanowski employs them as part of a language entirely his own. This quartet, in three movements, dates from 1927, ten years before the well-travelled composer's death from tuberculosis.

The rhapsodic, sensual quality of Szymanowski's earlier music still has a presence in the opening movement — as we hear in the floating, ethereal first theme that pervades much of its structure and eventually dissolves, as vaporous as night music. However, a harsher and more vigorous sound, drawing on Polish folk elements, comes to the fore in the other two movements. In the 1920s, Szymanowski, who was born into the Polish landed gentry, found renewed inspiration in his native culture when he studied the music of the Tatra highlands (part of the Carpathian mountain range, between present-day Slovakia and Poland).

The Second Quartet as a whole demands tremendous expressive virtuosity from the ensemble. The middle movement is a *scherzo* that pulsates with muscularity while calling on a dazzling range of colouristic effects. Here Szymanowski treats the strings in unpredictable ways, but the result conveys vivid personality along with experimental boldness. The last movement, structured as a double fugue, suggests no trace of the academic or proper. Szymanowski's counterpoint involves more than motivic ideas. Textures are also played off each other with a palpable sense of urgency. The musical energy pools and regathers in the final stages, when the players coordinate for a final, decisive climax.

維內利·波赫奧拉 《橙色作品》

這是我為純弦樂四重奏而寫的首批作品之一。之前，弦樂四重奏也在不同的編制下出現在我的多部作品中，或加入大型爵士樂隊，或與小號組成五重奏。很榮幸獲Meta4四重奏邀請為他們作曲，他們是我非常欣賞的樂團之一。創作時我力求使作品既有我的特色，也有他們的風格。本曲的創作靈感來自多方面，我運用自己在旋律及節奏雙方面的音樂背景譜成了這個曲調。

Veneri Pohjola *Orange Piece*

This piece is one of my first compositions written solely for a string quartet. Previously, my work has included string quartets in many compositions and many different settings, for example as part of a larger jazz group or as part of a quintet with a trumpet as soloist. I was very flattered when Meta4 contacted me and asked me to write a composition for them. Meta4 is one of my favourite ensembles and I have tried my best to make this piece sound both like me and them. My inspiration for writing this music comes from many different sources, and in this tune particularly, I have tried to exploit both the melodic and rhythmic sides of my musical background.

簡歷 Biography

維內利·波赫奧拉生於音樂世家，父親是低音大提琴手碧克·波赫奧拉，多位親戚亦是音樂家。作為小號手和作曲家，他的作品同家人一樣，透着濃郁的芬蘭特徵。

波赫奧拉是年輕先驅組合依美利基四重奏的成員，這譽滿芬蘭的爵士樂組合已推出兩張專輯，實力蒸蒸日上。2006年末，四重奏在紐約林肯中心舉行了一場意義重大的音樂會。波赫奧拉除了與依美利基四重奏送上悠揚樂韻，還是演繹電音爵士樂的「典範」樂隊中的骨幹份子。

Like his father, bassist Pekka Pohjola, and other musicians of the Pohjola family, trumpeter and composer Veneri Pohjola makes music in a way that can only be described as “Finnish”.

Pohjola is a member of the Ilmiliekki Quartet, a truly trailblazing young group that has become Finland's most renowned jazz export. With two albums under their belt, the team has gone from strength to strength. A particularly important concert was staged at the Lincoln Center in New York City in late 2006. The acoustic meanderings of Ilmiliekki aside, Pohjola is also an integral part of the nu jazz sound of jazz band Quintessence and its various offshoots.

西貝流士

D小調弦樂四重奏，作品56，
《親密聲音》

西貝流士四十多歲時所經歷的不順利對其多部作品都產生了影響，包括這首作於1908年末至1909年4月間的四重奏。他喉部的持續不適被認為是癌症，使他極為焦慮（再加上醫生令他戒除鍾愛的煙酒）。緊隨他的近作第三交響曲，西貝流士在1890年後首次重拾弦樂四重奏的創作。這首五樂章的D小調作品是他成熟時期惟一結構完整的四重奏（1922年他譜寫了《歡慶的行板》，一首在大型活動時演奏的獨樂章四重奏）。

將藝術家的生活境況與他的音樂表達聯繫起來時一定要謹慎。西貝流士也正在音樂上的危局尋找出路——當時他從前兩部甚具份量的後浪漫主義交響曲，墮進了於1911年創作的第四交響曲的可怕深淵。也許正是四重奏較為輕巧的結構使作曲家可以理清自己的思路。四重奏的前兩個樂章聯繫極為緊密，在結構上進行了新的嘗試，而西貝流士在其後的交響曲中延續了此種風格（其中的〈極快板〉重現了首樂章的樂思）。

同時，西貝流士的確將個人情感結合在音樂裏，他把懺悔似的〈慢板〉作為整部作品的重心。事實上，四重奏的副標題《親密聲音》，是西貝流士用鉛筆註在〈慢板〉開頭一連串脫俗靜謐的和弦譜間的。樂章開場的樂句低沉輕柔，好比夜間靜放的花朵，充份透露了親密之感。最後兩個樂章形成精采的對比——陰鬱宿命的〈小快板〉之後，是滲透出悲劇氣息，同時堅決對抗這種

Jean Sibelius

String Quartet in D minor, Op 56,
Voces Intimae

The turmoil experienced by Jean Sibelius in his mid-40s seems to have left its mark on several of his works, including the quartet that he composed between late-1908 and April 1909. A persistent irritation he had complained of in his throat was thought to be cancer, causing great anxiety (compounded by the fact that doctors ordered him to abstain from alcohol and the cigars he cherished). In the wake of his recent Third Symphony, Sibelius returned to the string quartet genre for the first time since 1890. This five-movement work, in D minor, is the only example of a full-scale string quartet from the composer's maturity (In 1922 he crafted the *Andante festivo*, a single-movement occasional piece for quartet).

Caution is always called for when suggesting parallels between an artist's biographical circumstances and the musical expression of a particular piece. Sibelius was also working his way through a musical crisis—one that led from the powerful post-romantic rhetoric of his first two symphonies to the terrifying abyss of the Fourth Symphony of 1911. Perhaps the leaner medium of the string quartet offered a way to clarify some of his thinking. The seamless link between the first and second movements is part of an ongoing process of experimentation with form that Sibelius would continue in his later symphonies (here, the brief *Vivace* reconsiders ideas from the opening movement).

At the same time, Sibelius does suggest a connection with his emotional life by making a confessional *Adagio* the gravitational centre of the whole work. Indeed, the subtitle *Voces intimae* ("Intimate Voices") is a phrase Sibelius penciled into the score over a series of otherworldly, hushed chords heard early in the *Adagio*. This movement fulfills the promise of intimacy

悲觀情緒的狂烈終章。西貝流士在給出版人的信中是如此形容這首四重奏的：「即使在面臨死亡一刻，也能讓你的唇邊泛起微笑。」

除特別註明，所有樂曲介紹：湯馬士·梅
樂曲介紹中譯：曾逸林

hinted at by the subdued phrases that open the quartet — like a dark flower blossoming at night. The final two movements make a fascinating pair. After the grim fatalism of the *Allegretto* comes a spirit of tragic but spirited defiance in the whirlwind of the conclusion. Writing to his publisher, Sibelius described the quartet as “the kind of thing that brings a smile to your lips at the hour of death”.

Unless otherwise specified, programme notes by
Thomas May

斯巴斯蒂安·韋蘭特

費雷堡巴羅克樂團音樂會獨奏

SEBASTIAN WIENANDfeatured soloist of
the Freiburg Baroque Orchestra Concert

古鋼琴 Fortepiano



1984年出生的韋蘭特，五歲開始學鋼琴，2004年底，他開始在瑞士巴塞爾古樂學院研習古代鍵盤樂器，在博堤赫的指導下，於2008年6月以驕人的成績完成古鍵琴課程。

韋蘭特現在全心投入，跟托比安納利學習古鋼琴，並由路斯教授即興演奏。他以獨奏或與室內樂團合奏的演出，在多個國內外比賽奪冠，計有德國青年音樂家大賽、柏林施坦威大賽、德國音樂家大賽、荷蘭的查理斯·賀南國際室樂比賽及比利時的古樂大賽；自2007年起，他多次出任雅各斯的音樂助理，協助歌劇演出，並參與柏林古樂學會和費雷堡巴羅克樂團的演出。

中譯：黃家慧

Sebastian Wienand, born in 1984, received his first piano lesson when he was five years old. In late 2004, he began studying historical keyboard instruments at the Schola Cantorum Basiliensis in Basel, Switzerland. In June 2008, he completed his harpsichord studies under Jörg-Andreas Bötticher with top marks.

Wienand now devotes himself to studying fortepiano with Edoardo Torbianelli and improvisation with Rudolf Lutz. He has come in first in numerous competitions — both as a soloist and as a member of various chamber music ensembles — including Germany's Jugend musiziert, the Steinway Competition in Berlin, and the Tonkünstlerwettbewerb Deutschland; the Netherlands' Charles Hennen Concours; and Belgium's Musica Antiqua in Bruges. Since 2007, he has regularly served as Musical Assistant to René Jacobs in opera projects, and played with the Academy for Ancient Music Berlin, and the Freiburg Baroque Orchestra.

雷奈·雅各斯與費雷堡巴羅克樂團

René Jacobs and the Freiburg Baroque Orchestra

2010年3月13日（星期六）

曲目

海頓

降E大調第九十一交響曲

莫扎特

F大調第十九鋼琴協奏曲，K459

古鋼琴 斯巴斯蒂安·韋蘭特

莫扎特

D大調第三十八交響曲，K504，《布拉格》

13 March 2010 (Saturday)

Programme

Joseph Haydn

Symphony No 91 in E flat

Wolfgang Amadeus Mozart

Piano Concerto No 19 in F, K459

Fortepiano Sebastian Wienand

Wolfgang Amadeus Mozart

Symphony No 38 in D, K504, *Prague*