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香港大會堂音樂廳

Concert Hall
Hong Kong City Hall

演出長約2小時，包括一節中場休息。

Running time: approximately 2 hours with
one interval

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| 07 | 瑞士巴塞室樂團
The Basel Chamber Orchestra |
| 09 | 克利斯蒂安．約菲
Kristjan Järvi |
| 11 | 安潔莉卡．科許拉格
Angelika Kirchschrager |
| 12 | 曲目 Programme |
| 15 | 樂曲介紹 Programme Notes |
| 21 | 歌詞 Lyrics |
| 31 | 樂團成員 Orchestra Members |



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瑞士巴塞室樂團 The Basel Chamber Orchestra

瑞士巴塞室樂團秉承其資助者兼指揮保羅．扎赫爾的音樂傳統，自1984年成立以來，一直是歐洲最受歡迎的國際室樂團之一。樂團每年演出60至90場音樂會，演出地點主要為歐洲和瑞士。2008年，他們在喬凡尼．安東尼尼指揮下錄製的貝多芬第三和第四交響曲，榮獲回聲唱片大獎頒發年度合奏團/樂團大獎。

近年樂團獲得不少國際音樂節的認同，曾在倫敦、阿姆斯特丹、柏林、蘇黎世、維也納、華倫西亞和巴黎的著名演奏廳演出。曾與樂團合作的名指揮有保羅．麥克裏希及大衛．史頓；此外還包括世界級藝術家如女中音塞西莉亞．芭托莉、大提琴家修兒．嘉碧妲及小提琴家特茲拉弗等。

巴塞室樂團演奏的韓德爾歌劇屢獲讚譽，包括2004年在巴塞和哈雷演的《羅塔里歐》，2007年在巴黎、哈雷和日內瓦演的《理查一世》，及2009年在施威琴根、黑爾納、維也納和巴黎演的《艾濟歐》。樂團曾推出《現代新古典》唱片系列，並與不同音樂家如安潔莉卡．科許拉格合作，同時亦推出了韓德爾的歌劇和貝多芬第一至第六交響曲的唱片。

The kammerorchesterbasel (The Basel Chamber Orchestra) was founded in 1984 and has since become one of the most popular international chamber orchestras in Europe as it continues the musical tradition laid down by the music patron and conductor Paul Sacher. The orchestra plays 60-90 concerts per year, primarily in Europe and Switzerland. It was awarded the Ensemble/Orchestra of the Year in the ECHO Klassik 2008 for its recording of Beethoven's 3rd and 4th symphonies under the conductorship of Giovanni Antonini.

In recent years the orchestra has achieved international recognition at many music festivals and regularly performs at renowned concert houses in European centres of music such as London, Amsterdam, Berlin, Zurich, Vienna, Valencia and Paris. It works under the batons of many great conductors including Paul McCreesh and David Stern, and attracts world class soloists such as Cecilia Bartoli, Sol Gabetta and Christian Tetzlaff.

Its concert performances of Handel's Operas receive critical acclaim — *Lotario* in Basel and Halle, 2004; *Riccardo Primo* in Paris, Halle and Geneva, 2007; and *Ezio* in Schwetzingen, Herne, Vienna and Paris, 2009. The orchestra has released the CD range *Neo-classic Modern*, recorded with many soloists including Angelika Kirchschlager as well as releasing works with Handel operas and Beethoven symphonies 1- 6.



克利斯蒂安·約菲 Kristjan Järvi

指揮 Conductor

愛沙尼亞出生、美國長大的克利斯蒂安·約菲是指揮兼鋼琴家，曾於曼克頓音樂學院學習鋼琴，於密歇根大學修讀指揮。他是巴塞室樂團的藝術顧問，也是紐約絕對合奏團的創辦人兼音樂總監。曾與無數藝術家合作，包括約翰·亞當斯、沙朗倫和格魯伯，並獲委約演出超過一百部新作，包括與柏林電台交響團演出帕特的《聖母悼歌》。

在德國前總理施羅德和指揮家維萊里·格杰夫及沙朗倫的支持下，約菲成為波羅的海青年交響樂團的樂團指揮和音樂總監。他亦是絕對音樂學院的創辦人兼音樂總監（每年常駐不萊梅音樂節），及愛沙尼亞孤兒援助計劃的發起人之一。

約菲是炙手可熱的指揮，常與不同樂團合作並擔任客席指揮，於2009-2010年就與倫敦交響樂團在歐洲和亞洲巡迴演出。曾灌錄超過25張唱片並屢獲殊榮，包括瑞典格林美最佳歌劇演出獎及德國唱片樂評人最佳唱片獎，亦曾獲提名格林美獎。

Estonian-born and American-raised, Kristjan Järvi is an accomplished pianist who studied piano at the Manhattan School of Music and conducting at the University of Michigan. He is the Artistic Advisor to the Basel Chamber Orchestra and Founder, Music Director of New York's Absolute Ensemble and has collaborated with countless artists including John Adams, Esa-Pekka Salonen and H K Gruber. He has actively sought the commission of over 100 new works. One example being Arvo Pärt's *Stabat Mater* with the Berlin Radio Symphony Orchestra.

He is Founding Conductor and Music Director of the Baltic Youth Philharmonic, with the support of former German Chancellor Gerhard Schröder, Valery Gergiev and Esa-Pekka Salonen. Additionally, Järvi is founder and Music Director of the Absolute Academy (resident annually at Musikfest Bremen) and co-founder of the Muusikaselts Estonian Orphanage Programme.

Järvi is highly sought-after as a guest conductor and has worked with many orchestras. One example being the London Symphony Orchestra, with whom he toured Europe and Asia in 2009-10. A passionate recording artist with more than 25 albums to his credit, he has received a list of accolades, including a Swedish Grammy for Best Opera Performance, the German Record Critics Prize for Best Album and a Grammy Nomination.

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安潔莉卡·科許拉格 Angelika Kirchschrager

女中音 Mezzo-soprano

奧地利歌唱家安潔莉卡·科許拉格是當今國際推崇的女中音，經常在歐洲、北美和亞洲舉行獨唱會及參與歌劇演出，尤以演繹史特勞斯和莫扎特的作品見稱。從她擔演的歌劇如《佩利亞與梅麗桑德》、《蘇菲的選擇》和《卡門》，可見她的聲線非常多樣化。科許拉格經常在獨唱會和音樂會中演出，曲目廣泛，涵蓋巴赫、貝遼士、布拉姆斯、德布西、德伏扎克、康高特、馬勒、孟德爾遜、拉威爾、羅西尼、舒伯特、舒曼、魏爾和胡爾夫等作曲家的作品。

2009年11月，科許拉格成為英國倫敦皇家音樂學院的榮譽會員。2007年6月，她獲奧地利政府授予維也納國家劇院「室內歌手」之譽。

科許拉格曾與不少名指揮合作，包括穆狄、小澤征爾、亞巴度、哥連·戴維斯爵士、馬素爾、長野健、溫力高斯和歷圖爵士，又曾在各著名場地演出，如米蘭史卡拉歌劇院、紐約大都會歌劇院、三藩市歌劇院及倫敦高文花園皇家歌劇院等。曾發表多張唱片及影碟，贏得眾多獎項，包括一項格林美獎。

Austrian mezzo-soprano Angelika Kirchschrager enjoys an international career as one of the most important vocal artists today, dividing her time between recitals and opera in Europe, North America and Asia. She is internationally recognised as one of the foremost interpreters of Richard Strauss and Mozart. In title roles of operas such as *Pelleas et Melisande*, *Sophie's Choice* and *Carmen* she shows the vast variety of her voice. As a celebrated recitalist and concert performer her repertoire reaches from Bach, Berlioz, Brahms, Debussy, Dvorak, Korngold, Mahler, Mendelssohn and Ravel to Rossini, Schubert, Schumann, Weill and Wolf.

In November 2009 she became an Honorary Member of the Royal Academy of Music in London. In June 2007 she was awarded the title Kammersängerin of the Vienna State Opera by the Austrian Government.

Important conductors in her career include Riccardo Muti, Seiji Osawa, Claudio Abbado, Sir Colin Davis, Kurt Masur, Kent Nagano, Donald Runnicles and Sir Simon Rattle. She is a frequent guest on the most prestigious stages such as La Scala in Milan, the Metropolitan Opera in New York, San Francisco Opera and Royal Opera House Covent Garden in London. She has released a variety of CDs and DVDs and won numerous awards including a Grammy.

西貝流士 (1865-1957)
《圖翁內拉的天鵝》

雅基 (1978-)
《脈動》

華格納 (1813-1883)
漢殊 為室樂團改編
《威森東克藝術歌曲》*

天使謠
站住
溫室之中
傷痛
夢

Jean Sibelius (1865-1957)
The Swan of Tuonela

Martin Jaggi (1978-)
Trieb

Richard Wagner (1813-1883)
arranged for chamber orchestra by
Hans Werner Henze
*Wesendonk Lieder**

Der Engel
Stehe Still
Im Treibhaus
Schmerzen
Träume

—— 中場休息 ——

—— Interval ——



葛利格 (1843-1907)

約菲改編

《皮爾金特》音樂會組曲，
為女中音及樂團而作

序曲

施普林格舞曲

英格麗之嘆息

牧羊女孩

綠衣婦人

觀其坐騎就知他們何等出色

山魔王的宮殿中

山魔王女兒之舞

巨人追捕皮爾金特

艾西之死

清晨

阿拉伯之舞*

安妮塔之舞

皮爾金特與安妮塔

蘇爾菲琪之歌*

皮爾金特在門農王的雕像前

狂風巨浪的一晚

船難

小屋中的蘇爾菲琪*

夜色

充滿祝福的早上

蘇爾菲琪的搖籃曲*

*女中音 安潔莉卡·科許拉格

Edvard Grieg (1843-1907)

arranged by Kristjan Järvi

Peer Gynt Concert Suite
for Mezzo-Soprano and Orchestra

Overture

Springar

Ingrid's Lament

Herd Girls Scene

Women in Green

You Can Tell Great Men by the Style of Their Mounts

In the Hall of the Mountain King

Dance of the Mountain King's Daughter

Peer Gynt Hunted by the Trolls

Death of Åse

Morning Mood

Arabian Dance*

Anitra's Dance

Peer Gynt and Anitra

Solveig's Song*

Peer Gynt at the Statue of Memnon

Stormy Evening at the Sea

The Shipwreck

Solveig in the Hut*

Night Scene

Oh Blessed Morning

Solveig's Cradle Song*

*Mezzo-soprano Angelika Kirchschrager

西貝流士

《圖翁內拉的天鵝》

芬蘭神話史詩《卡萊瓦拉》為西貝流士的交響詩提供了豐富的創作靈感，包括《圖翁內拉的天鵝》。這首令人激動的樂曲，是1895年譜寫的《列敏凱寧》四樂章之一。列敏凱寧是神話中一位勇猛衝動的英雄，西貝流士根據一些關於他的故事創作了《列敏凱寧》。這位英雄曾經到過圖翁內拉，樂譜上寫着：「圖翁內拉是死亡之地，是芬蘭神話中的地獄，被一條黑水河環繞，圖翁內拉天鵝在急流上高貴地游動和歌唱。」

《圖翁內拉的天鵝》本來是1893年西貝流士打算譜寫的一部歌劇的前奏曲，後來作曲家放棄歌劇，獨保留此曲。這首簡短的交響詩獨立成篇，只使用相對有限的樂器（例如沒有長笛或小號）製造幽暗的音色。作品一直保持着同樣的色調：背景是柔和的弦樂，像散發微光一樣矇矓的向上飄升，而英國管則淒婉的獨奏，代表天鵝孤單地歌唱，聲音儼如延伸至無限。隨着作曲家隱約加上一些微妙的變化，如像水滴般的小提琴撥奏、曲終豎琴低沉而預言性的聲音，讓樂曲產生靜止與虛幻的感覺。西貝流士善於運用管弦樂的洪亮聲音和音色，讓他成為二十世紀初一位極具創意和魅力的管弦樂作曲家。

Jean Sibelius

The Swan of Tuonela

The collection of ancient Finnish epic myths known as the *Kalevala* provided Sibelius with a fertile source of ideas for tone poems, including *The Swan of Tuonela*. This highly atmospheric music serves as one of the suite of four orchestral movements from 1895 which Sibelius loosely based on episodes involving the mythic hero Lemminkäinen, a reckless daredevil. One of his adventures takes him to Tuonela, which the score describes as follows: "Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The Swan of Tuonela actually originated in 1893 as the prelude for a projected opera the composer later abandoned. But the score of this brief tone poem evokes an entire world by itself, its sound darkened by the relatively limited orchestral palette (no flutes or trumpets, for example). *Swan* is a marvel of sustained mood. A vaporous, ascending shimmer of muted string chords forms the backdrop for the mournful voice of a solo English horn. It represents the lonely song of the Swan, which seems to stretch into infinity. A sense of stasis and mythic time seems to unfold from the piece as Sibelius adds subtle, almost imperceptible nuances, like the dripping sounds of pizzicato violins, or the harp's low, fateful notes near the end. With his remarkable ear for orchestral sonority and colour, Sibelius would develop into one of the most original and engaging symphonists of the first half of the 20th century.

雅基

《脈動》

春天來臨，大自然的生物茁壯成長。隨着陽光的強度增加，人類體內的血清素和多巴胺亦會上升，讓人變得格外興奮；四周一片包羅萬象的感覺。這種興高采烈的情緒、生物的蓬勃成長、新生命的誕生，就是本曲的主題，展示春天這每年一度的大自然力量何等強大，遠遠超越花兒盛放的燦爛畫面。但這種熱烈的生長同時亦有其相應的衰落，意味着繁華總有止息的一天。

樂曲介紹由作曲家提供

Martin Jaggi

Trieb

As Spring awakens, nature itself begins to grow, to sprout and bud. The increase in the intensity of sunlight causes the levels of serotonin and dopamine hormones to rise in humans, resulting in a state of frenzied excitement. A kind of all-embracing possession takes over. It is this inebriated feeling, this exuberant growth and the creation of new life, which is the theme of this piece and which reveals Spring as a powerful force of nature that invades every year — far from the romanticised picture of pretty flowers. This state of intense growth likewise sets up the conditions for a corresponding decline, for the dying away that follows after this rich luxuriance.

Programme notes by the composer

Translated from German by Thomas May

作曲家簡歷 Composer's Biography

馬丁·雅基1978年出生於瑞士巴塞，七歲開始學大提琴，並師從其指揮家父親魯道夫·雅基學習作曲。他於2004至2006年完成漢堡音樂戲劇學院的研究院作曲課程，其作品曾多次在電台廣播，並於歐洲和加拿大演出。

Martin Jaggi was born in Basel, Switzerland in 1978 and began playing the cello when he was seven. He took his first composition lessons from his father, the composer Rudolf Jaggi. He completed his post-graduate studies in composition at the Musikhochschule Hamburg in 2004-2006. His works have been broadcast on numerous occasions on the radio and performed in Europe and Canada.

華格納

《威森東克藝術歌曲》

華格納1850年代流亡蘇黎世並埋首創作《指環》系列時，結識了絲綢富商奧圖·威森東克。在這段關係中，華格納不只贏得一位新的重要贊助者，還遇上新的傾慕對象——威森東克那貌美（且年輕得多）的太太瑪蒂德。華格納把他對瑪蒂德的愛轉移到一部與《指環》截然不同的歌劇——《崔斯坦與伊索爾德》。

瑪蒂德的確是個靈感泉源，她啟發華格納創作了其成熟時期惟一的一套聯篇歌曲。華格納創作時，音樂與歌詞往往一手包辦，此作卻以瑪蒂德的五部詩為詞，可謂例外。作品運用大量自然景象象徵浪漫的愛（植物在溫室中滴水珠、日出日落、花兒在雪中盛放），當中兩首作品後來還成為《崔斯坦》的素材——《溫室之中》和《夢》是第二幕愛情二重唱的初稿。

華格納把這些歌曲寫給鋼琴伴奏女聲演出，但只把《夢》編成管弦樂曲。著名的華格納指揮莫特後來把全套歌曲編成管弦樂曲；而1976年漢殊編寫了一個更出色的版本，以後現代的處理方式編寫出六個樂章的《崔斯坦》，由低音聲部和室內樂合奏，並加入匠心獨運的獨奏部份，尤以明亮的木管樂特別引人入勝。

- 中場休息 -

Richard Wagner

Wesendonk Lieder

When Wagner was living in exile in Zurich in the 1850s and working on his *Ring* cycle, he made friends with Otto Wesendonck, a wealthy silk merchant. The connection not only won the composer an important new patron but a new love interest: Otto's beautiful (and much younger) wife, Mathilde. Wagner began to channel his passion for Mathilde into an opera utterly unlike *The Ring*: *Tristan und Isolde*.

Mathilde proved to be a powerful muse and also inspired the only song cycle of the composer's maturity. In a rare example of Wagner composing music to words he himself had not written, he set music to five poems by Mathilde. These pieces are saturated with imagery of natural processes as a figure for romantic love (plants dripping in a hothouse, the sun's daily cycle, the bursting of blossoms from the snow). Two of the songs in fact became studies for *Tristan's* score (*Im Treibhaus* and *Träume*, an early sketch for the love duet in the second act).

Wagner wrote the songs for female voice and piano; he orchestrated only *Träume*. The famous Wagner conductor Felix Mottl later orchestrated the whole cycle, but in 1976 Hans Werner Henze provided an appealing alternative. Henze — who gave the Wagner opera a postmodern treatment in his own six-movement *Tristan* — calls for low voice and a chamber setting made of distinctive solo lines, with especially lucid colouring from the woodwinds.

葛利格

《皮爾金特》音樂會組曲，
為女中音及樂團而作

易卜生（1828-1906）以《玩偶之家》和《海達高布樂》等「問題劇」開拓了現代劇場的發展，而在這之前，他的五幕詩劇《皮爾金特》（1867年出版）亦取得莫大的成功。這部傑作是易卜生最後一部詩劇，講述皮爾金特多姿多采的大型歷險故事。這位反英雄式的主角像塵世的凡夫俗子一樣，有着各式各樣的經歷：曾經是個牛皮大王、後來落草為寇，還曾成為貪婪的資本家，最後變成虛弱的老人。

葛利格的配樂促成了《皮爾金特》的成功。劇作牽涉到不少場景變化，而易卜生亦深明音樂結合現場演出的重要性。他找來年輕的葛利格為劇作譜寫配樂，並於1876年首演。作曲家一共寫了超過二十多個樂章的音樂，合共九十多分鐘，由管弦樂、獨奏和合唱團以不同配搭的方式演出。1888年，葛利格把總譜寫成一套管弦樂組曲，1891年又寫了另一套組曲，全都是現今音樂會上膾炙人口之作。

在今日的演出中，克利斯蒂安·約菲將指揮自己編排的版本，以表現葛利格樂曲之豐富。以下是當中一些精彩部份：

《山魔王的宮殿中》也許是《皮爾金特》中最家傳戶曉的作品。這取自第二幕的場景是易卜生充滿喻意的幻想，講述皮爾遇見山魔王後，與可怕的巨人爭論起來，幻覺叢生，危險萬分；他們把皮爾追到山邊，皮爾剛剛逃走，山崖就塌了下來，只聽見鑊鏟

Edvard Grieg

Peer Gynt Concert Suite
for Mezzo-Soprano and Orchestra

Henrik Ibsen (1828-1906) pioneered modern theatre with such “problem plays” as *A Doll's House* and *Hedda Gabler*. Before that, he enjoyed great success with his five-act poetic drama *Peer Gynt* (published in 1867). This fantastical play, the last which Ibsen wrote in verse, follows the colourful, outsize adventures of an anti-heroic existential everyman who is by turns a braggart, an outlaw, a greedy capitalist and a frail old man.

The incidental music by Edvard Grieg played a key role in making *Peer Gynt* into a triumph. Ibsen in fact had realised how pivotal music could be in integrating a live-performance version of his work, which spans many scene changes. He selected the young Grieg to compose incidental music for the production, which opened in 1876. Grieg wrote more than two dozen separate movements, totalling some ninety minutes and calling for orchestra, soloists, and chorus in varying configurations. In 1888 he prepared an orchestral suite from the full score, followed by yet another suite in 1891. These are wildly popular as concert pieces.

For this programme, Kristjan Järvi has crafted his own arrangement to showcase the broad ranging tapestry of Grieg's score. Some of the highlights include:

In the Hall of the Mountain King is probably the single best-known excerpt from *Peer Gynt*. The scene, from Act II, is one of Ibsen's allegorical fantasies and portrays Peer's hallucinogenic but dangerous run-in with threatening trolls after he

的撞擊聲。葛利格把樂曲的聲浪一步一步增強，同時逐漸加快，利用簡單的方法把氣氛越推越烈。樂曲一開始那抑制和無力的幽暗B小調，帶出來的詭異感與貝多芬第五交響樂的詠諧曲如出一轍。

《清晨》是一部自然質樸的小型交響詩，是第四幕開始，即皮爾展開其海外旅程時響起的音樂。樂曲優雅的田園氣氛或會令人聯想到阿爾卑斯山的美景，但易卜生描述的背景其實是摩洛哥海岸，而葛利格利用五聲音階所寫的旋律也許已暗示了這種異國風情。作曲家指第一個強聲的和弦就是日出之際。

敘事曲《蘇爾菲琪之歌》描寫皮爾的真愛——堅忍的蘇爾菲琪。皮爾丟下蘇爾菲琪四處闖盪，但她卻耐心地等候皮爾回來。這部帶點憂傷的旋律以輕柔的和聲與豎琴相伴，中段一個簡短的段落，與其簡潔明快的氣氛同樣直截了當，造成對比效果。

聽眾同時也可以聽到一些典型的舞台音樂，描述皮爾歷險後回家的旅程，年老的他在回家路上遇到船難而僥倖生還。葛利格背叛他德國派的音樂訓練，以《漂泊的荷蘭人》那種半音表現老人的步履蹣跚。年老的皮爾回顧自己毫無意義的一生，頓然變得像個小孩，枕在一生等待他的蘇爾菲琪的膝上，而堅貞的蘇爾菲琪則以搖籃曲給他安慰。

樂曲介紹：湯馬士·梅

encounters their king. They chase Peer out of their mountain realm: it collapses on them just as he flees, to a din of crashing cymbals. Grieg uses the simple device of a steady crescendo and accelerating tempo to spine-tingling effect. The subdued, groggy B minor gloom heard at the outset is a cousin to the grotesque music of the scherzo in Beethoven's Fifth.

Morning Mood is an unpretentious miniature tone poem that originally set the scene as the curtain raiser to Act IV, where Peer begins his overseas adventures. For all the alpine beauty its pastoral grace might conjure, Ibsen's actual setting is on the coast of Morocco. Grieg's pentatonic melody may suggest a hint of the exotic. He referred to the first *forte* chord as the moment when the rising sun breaks over the horizon.

Peer's long-suffering true love, Solveig, takes the stage in the ballad *Solveig's Song*. He has abandoned her to travel abroad. She patiently waits for his return. Her gently mournful melody is set against diaphanous harmonies and harp accompaniment. A briefly contrasting section is equally forthright in its cheerful simplicity.

Peer's homeward journey after his many adventures is depicted by some of the most obviously theatrical music from the score. Now an old man, Peer survives a shipwreck on his way back home. Grieg betrays the influence of his German training with the *Flying Dutchman*-style chromatic swellings and lurching. As Peer looks back over the meaninglessness of his life, the old man becomes like an infant. He seeks refuge in the lap of the faithful Solveig, who has waited a lifetime for him. She comforts him with her cradle song.

《威森東克藝術歌曲》 *Wesendonck Lieder*

Der Engel

In der Kindheit frühen Tagen
hört ich oft von Engeln sagen,
die des Himmels hehre Wonne
tauschen mit der Erden-sonne,

daß, wo bang ein
Herz in Sorgen
schmachtet vor
der Welt verborgen,
daß, wo still es
will verbluten
und vergehn in Tränenfluten,

daß, wo brünstig
sein Gebet
einzig um
Erlösung fleht,
da der Engel niederschwebt
und es sanft gen
Himmel hebt.

Ja, es stieg auch mir
ein Engel nieder,
und auf leuchtendem Gefieder
führt er ferne jedem Schmerz
meinen Geist nun
himmelwärts!

《天使謠》

早在我牙牙學語之時
就常聽到天使的故事，
說他們用天國的神光
換來人間絢爛的驕陽。

倘若你的心
痛苦憂傷，
卻還要把哀愁
向世人掩藏；
倘若你的心
寂然淌血，
在那迷濛的淚中淒然消解；

倘若你的心
熱切祈禱，
渴望着
神的救贖，
天使聞之，必從天而降，
托起你的心，
飛向天堂。

沒錯，
天使將翩然而至，
用那閃着
光芒的雙翅，
讓我的靈魂從苦難中解脫，
帶我到那上帝的國度。

Angel

In my tender days of childhood
I would oft hear that angels
gave up the bliss of heaven
for earthly sun,

so there where
some suffering heart
sighed,
hidden from the world,
so there where it ran
the risk of bleeding
to death in an outpour of tears,

so there where its
ardent prayer
emitted an impassioned
plea for redemption,
an angel might descend
and elevate such heart
towards heaven.

So I, too, have now been
visited by an angel,
who carries upon
the sparkling wings,
far from all pain,
my spirit up, to heaven.

Stehe still

Sausendes,
brausendes Rad der Zeit,
Messer du der Ewigkeit;
leuchtende Sphären
im weiten All,
die ihr umringt den Weltenball;
urewige Schöpfung,
halte doch ein,
genug des Werdens,
laß mich sein!

Halte an dich,
zeugende Kraft,
Urgedanke,
der ewig schafft!
Hemme den Atem,
stille den Drang,
schweige nur eine
Sekunde lang!
Schwellende Pulse,
fesselt den Schlag;
ende,
des Wollens ew'ger Tag!

Daß in selig
süßem Vergessen
ich mög'alle
Wonnen ermessen!

Wenn Aug in Auge
wonnig trinken,
Seele ganz in Seele
versinken,
Wesen in Wesen
sich wiederfindet,
und alles Hoffens
Ende sich kündigt,
die Lippe verstummt in
staunendem Schweigen,
keinen Wunsch mehr will das
Inn're zeugen:
erkennt der Mensch des
Ew'gen Spur,
und lös't dein Rätsel,
heil'ge Natur!

《站住》

時間啊，
你的車輪滾滾向前，
你這永恆的度量衡啊！
在那澄明的
浩浩蒼穹之中，
你是飛梭般環繞大地的金輪，
你這個永不疲倦的創造者，
站住！
變遷我已厭倦：
讓我安住此刻吧！

止息吧，
那創造萬物的力量，
那永不停止
創造的原動力，
偃了你的旗，
息了你的鼓吧！
哪怕給我
一刻的安逸！
平息吧，
那鼓鼓跳動的脈搏！
了結吧，
那永日不息的意志！

好讓我在
甜蜜的遺忘中
細細咀嚼
我的歡樂。

當眼神與眼神
脈脈相接，
當靈魂與靈魂
水乳交融，
當人們
找到當下，
當夢想
將近成真，
當口因驚喜
而不能言，
當心因寧靜
而無所求：
那時人就會找到
永恆的足跡，
就會破解你的謎，
偉大的自然！

Stand Still

You rushing,
flying wheel of time,
the measure of eternity;
you shining spheres
in distant space
which surround the globe;
you primeval creature,
stand still,
enough of growth,
leave me alone!

Stand back,
you fecund force,
you primal idea
that constantly creates!
Hold your breath,
calm down your agitation,
be silent for
a single second!
You rushing pulses,
restrain your pace,
come to an end,
you endless day of desire!

So that in
charming sweet oblivion
I may fathom
every delight!

Once an eye has been blissfully
intoxicated with another eye,
once a soul has become
immersed in another soul,
once a being has been reunited
with itself in another being,
once the end of all hope
has been announced,
once lips have grown dumb
in the wonder of silence,
once the soul has ceased
to nurture desire,
then man will discover
the imprint of eternity,
and he will solve your riddle,
holy nature!

Im Treibhaus

Hochgewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen
saget mir,
warum ihr klagt?

Schweigend neiget ihr
die Zweige,
malet Zeichen in die Luft,
und der Leiden stummer Zeuge,
steiget aufwärts süßer Duft.

Weit in sehndem Verlangen
breitet ihr die Arme aus,
und umschlinget wahnbevangen
öder Leere
nicht'gen Graus.

Wohl, ich weiß es,
arme Pflanze:
ein Geschicke teilen wir,
ob umstrahlt von
Licht und Glanze,
unsre Heimat ist nicht hier!

Und wie froh die Sonne scheidet
von des Tages leerem Schein,
hüllet der, der wahrhaft leidet,
sich in Schweigens Dunkel ein.

Stille wird's,
ein säuselnd Weben
füllet bang den dunklen Raum:
schwere Tropfen
seh' ich schweben
an der Blätter grünem Saum..

《溫室之中》

戴着綠葉結成的皇冠，
頂着翡翠裝點的華蓋，
你這異國的王子，
告訴我，
你為何憂愁？

你靜靜地
垂下枝條，
捕捉着風的訊息，
緘默地深藏着你的哀愁，
愁緒中卻升起一縷幽香。

滿懷期待和盼望，
你張開你的雙臂，
自欺欺人地擁抱着
那荒蕪的空虛、
那可怖的虛無。

我懂你的心，
可憐的樹啊！
因為我們有着共同的命運。
我們身邊雖然
陽光普照，
家鄉卻在千里之遙！

只有當欣然西沉的太陽，
帶走那蒼白刺目的日光，
那個心底受傷的人兒啊，
才能安然裹着夜的繃襪。

靜夜闌寂，
只有簌簌之聲
在暗室中迴盪；
我望見一顆顆
凝重的水珠，
在那綠葉的邊緣含而欲墜。

In the Glasshouse

You arching leaf-clad treetops,
you emerald canopies,
you children from faraway lands,
tell me,
why are you lamenting?

You bow your branches
down in silence,
drawing signs in the air,
and a sweet scent is rising up,
as sorrow's speechless witness.

In ardent desire
you spread your arms wide open,
and, captives of delusion, embrace
the worthless demon
of the barren void.

And yet I know,
you miserable plant:
we share one fate,
though we may bask in
light and brightness,
this is not our home!

And as the sun joyfully parts
with the day's empty light,
so he who genuinely suffers,
wraps himself in the dark of silence.

Quiet prevails,
the lightest murmur
wistfully fills the darkened space:
I perceive heavy dewdrops
falling down
from leaves' green borders.

Schmerzen

《傷痛》

Pain

Sonne,
weinest jeden Abend
dir die schönen Augen rot,
wenn im
Meeresspiegel badend
dich erreicht der frühe Tod;

doch erstehst
in alter Pracht,
Glorie der düstren Welt,
du am Morgen
neu erwacht,
wie ein stolzer Siegesheld!

Ach, wie sollte ich klagen,
wie, mein Herz,
so schwer dich sehn,
muß die Sonne
selbst verzagen,
muß die Sonne untergehn?

Und gebietet
Tod nur Leben,
geben Schmerzen
Wonnen mir:
O wie dank'ich, daß gegeben
solche Schmerzen mir Natur!

太陽啊，
你每夜啜泣悲慟，
那照人明眸被哭得通紅，
太陽啊，
你每晚自沉大海，
過早地讓死神做你的主宰——

但你朝朝輝煌依舊，
冉冉升起，
用光芒照亮那陰沉的大地，
清晨的你雄姿英發，
生機無窮，
儼然一位所向無敵的英雄！

啊，那麼我還有何怨言？
我的心又何須
如此沉重？
因為就算太陽也有絕望之時，
就算是太陽，
也有沉淪之時。

如果只有死亡
才能孕育重生，
如果只有磨難
才能帶來福祉，
那麼我應該多麼感謝上蒼啊，
賜予我如此多的傷痛。

Sun, every evening
your eyes turn red from crying,
as, while taking a bath
in the ocean's waters,
you are overwhelmed
by untimely death.

But then in your old glory,
you rise anew,
you halo of the woeful world,
awakened on this
coming dawn,
a proud, triumphant hero!

Oh, why should I complain,
why should you be so heavy,
heart of mine,
if the sun himself is bound,
if the sun himself is bound
to set?

And if life's
sole outcome is death,
if pain
brings me delight,
Oh how grateful I am
that nature gave me so much pain!

Träume

《夢》

Dreams

Sag',
welch wunderbare Träume
halten meinen Sinn umfassen,
daß sie nicht wie leere Schäume
sind in ödes Nichts vergangen?

告訴我，
那該是場多麼美的夢，
攝住我的心神魂魄，
使之不會如泡沫幻影，
消散在黑夜的深處。

Tell me, what strange dreams
are holding my mind captive,
that prevent it from dissolving
like formless foam
to barren nothingness?

Träume,
die in jeder Stunde,
jedem Tage schöner blüh'n,
und mit ihrer
Himmelskunde
selig durch's Gemüte ziehn?

有些夢，
每日每時
不經意間如花綻放，
散發着
聖潔的芬芳，
在心中宛然浮現。

Dreams which with every hour,
every new day yield
sweeter blossoms,
and which, laden with their
heavenly message,
happily unfurl in the mind?

Träume,
die wie hehre Strahlen
in die Seele sich versenken,
dort ein ewig
Bild zu malen:
Allvergessen,
Eingedenken!

有些夢，
如耀目的光芒
穿透整個靈魂，
留下那
永恆的心境：
無所憶，
無所不憶。

Dreams which,
like brilliant rays,
penetrate deep into the soul,
there to imprint
the eternal image:
Of all forgetting,
and of recollecting!

Träume,
wie wenn Frühlingssonne
aus dem Schnee die
Blüthen küßt,
daß zu nie geahnter Wonne
sie der neue
Tag begrüßt,
daß sie wachsen,
daß sie blühen,
träumend spenden
ihren Duft,
sanft an deiner
Brust verglühn
und dann sinken in die Gruft.

有些夢，
宛如春日的陽光
親吻着雪地裏
初綻的花兒，
即便在夢裏意猶未盡，
來日的晨光
亦能給予溫暖，
讓這些花兒成長，
散發出夢幻般的幽香，
花瓣飄來，
零落在你的懷裏，
又飄走，
埋葬在
春泥的墓中。

Dreams such as
when the sun in spring
raises by kisses flowers
from the snow,
so that the new-born day
may welcome them to
peerless delight,
so they may grow,
so they may blossom,
so they may dreamily
give out their perfume,
so they may fade upon
your bosom,
and then fall into the grave.

《皮爾金特》音樂會組曲，為女中音及樂團而作 Peer Gynt Concert Suite for Mezzo-Soprano and Orchestra

Arabisk dans

《阿拉伯舞》

Arabic Dance

Hans ganger er mælken,
den hvide,
som strømmer i
Paradisets floder.
Bøj eders knæ!
Senk eders hoder!
Hans øjne er stjerner,
blinkende, blide.
Intet jordbarn tåler
glansens glans av de
stjerner stråler.
Glansens glans,
glansens glans
av de stjerner stråler.

他的馬泛著
奶白的光澤，
熠熠如夜空
銀河的奔流。
向他屈膝吧！
向他俯首吧！
他目若朗星，
炯炯發光。
誰人能禁得住
像那朗星一般
明亮的眼光！
炯炯發光，
炯炯發光的
是他那對明星般的眸子。

His steed is
milk-white and gleaming,
as Nectar through
Paradise streaming.
Bend your knees!
Bow your heads!
His eyes are the stars,
so joyfully beaming.
None can stand
the sight of these stars
so brilliantly bright.
Brilliantly bright,
brilliantly bright
are his stars now beaming.

Gjennem ørken han kom.
Guld og perler sprang
frem på hans bryst.
Hvor han red blev det lyst.
Bag ham blev mørke,
Samum og tørke.
Han, den Herlige, kom.

他越過大漠遠道而來，
胸前佩著銜亮的
黃金和珍珠，
走馬到處，無不蓬華生輝。
告別無邊的黑暗，
告別沙漠的熱風與乾涸，
他來了，光榮來了。

Through the desert he came.
Gold and pearls shone on
his chest so bright.
Where he rode all was light.
Leaving the darkness,
Simoom and dryness,
He, the Glorious, came.

Gjennem ørken han kom,
som en jordsøn pyntet,
som en jordsøn pyntet.
Kaba, Kaba står tom.
Han har selv forkyndt det.

他越過大漠，遠道而來，
儼然是那大地之子，
那頭戴皇冠的大地之子。
卡巴，卡巴聖堂是空的。
他親口道出。

Through the desert he came,
like the son of the earth,
as the earth-son crowned.
Kaaba, Kaaba is empty.
He himself has proclaimed it.

Solveigs sang

《蘇爾菲琪之歌》

Solveig's Song

Kanske vil der gå både
Vinter og Vår,
og næste Sommer med,
og det hele År,
men engang vil du komme,
det ved jeg vist,
og jeg skal nok vente,
for det lovte jeg sidst.

也許寒冬走了，
暖春亦難久留，
盛夏終將黯淡，
一年如水東流。
可是你必會歸來，
我就是深信不疑。
等你多久亦無怨，
只為守昔日諾言。

The winter may go,
and the spring disappear,
Next summer, too, may fade,
and the whole long year.
But you will be returning,
in truth, I know,
And I will wait for you
as I promised long ago.

Gud styrke dig,
hvor du i Verden går,
Gud glæde dig, hvis du for
hans Fodskammel står.
Her skal jeg vente
til du kommer igjen;
og venter du hist oppe,
vi træffes der, min Ven!

無論你要往哪方，
我都願上帝指引你，
祈求上帝眷顧你，
將福祉仁慈賜予你。
我會永遠等待你，
等你再次來到這裏；
如果你已歸天國，
我也會去那兒見你。

May God guide and keep you,
wherever you may go,
Upon you His blessing
and mercy bestow.
And here I will await you
till you are here;
And if you are in Heaven,
I'll meet you there.

Solveig synger i hytten

《小屋中的蘇爾菲琪》

Solveig in the Hut

Nå er her stellet
til pinsekveld.
Kjære gutten min,
langt borte, kommer du vel?
Har du tungt å hente,
så unn deg frist.
Jeg skal nok vente.
Det lovte jeg sist.

聖靈降臨節慶典
已經萬事俱備，
我遠在他鄉的孩子，
你過得好嗎？
倘若你的擔子太重，
歇會兒再上路。
我一定會不負諾言，
在此等你歸來。

Everything is ready for the
Pentecost celebration.
My dear boy, so far away,
are you well?
If your burden is too heavy,
take a respite.
I will wait for you
as I promised.

Solveigs vuggevise

《蘇爾菲琪的搖籃曲》

Solveig's Lullaby

Sov, du dyreste Gutten min!
Jeg skal vugge dig,
jeg skat våge.
Gutten har siddet på sin
Moders Fang.
De to har leget
hele livsdagen lang.
Gutten har hvilet ved sin
Moders Bryst
hele Livsdagen lang.
Gud signe dig, min Lyst!
Gutten har ligget til
mit Hjerte tætt
hele Livsdagen lang.
Nu er han så træt.
Sov, du dyreste Gutten min!
Sov! Sov!
Jeg skal vugge dig,
jeg skal våge.
Sov! Sov!
Jeg skal vugge dig,
jeg skal våge.
Sov, du dyreste gutten min!

睡吧，親愛的孩子。
我會搖着你，
和你在一起。
孩子坐在
母親的膝上，
天天玩耍、
無憂無慮。
孩子睡在
母親的懷裏，
天天受到
上帝護佑。
我的孩子
緊貼我心，
一輩子心心相連，
而如今他需要休憩。
好好睡吧，
我親愛的孩子！
睡吧！睡吧！
我會搖着你，和你在一起。
睡吧！睡吧！
我會搖着你，和你在一起。
睡吧！睡吧！
睡吧，我親愛的孩子！

Sleep, my dearly beloved boy!
I will dandle you,
I'll be with you.
My boy's been sitting
on his mother's knee.
They've played together
all the days of his life.
My boy has rested
on his mother's breast
all the days of his life.
God bless you, my delight!
My boy's been dwelling
on my heart so tight
all the days of his life.
And now he needs rest.
Sleep, my dearly beloved boy!
Sleep! Sleep!
I will dandle you,
I'll be with you.
Sleep! Sleep!
I will dandle you,
I'll be with you.
Sleep, my dearly beloved boy!

原文及英譯歌詞由樂團提供

Lyrics in original and English translation provided by the orchestra

歌詞中譯：王明宇

除特別註明，場刊中譯：張婉麗

kammerorchesterbasel

瑞士巴塞室樂團

長笛

Flute

Isabelle Schnöller
Regula Bernath
Jan Junker

雙簧管

Oboe

Jaime González
Francesco Capraro

單簧管

Clarinette

Etele Dosa
Francesco Negrini

巴松管

Bassoon

Matthias Bühlmann
Claudio Matteo Severi

圓號

Horn

Konstantin Timokhine
Andreas Kamber
Anna Barbara Schranz
Tatiana Cossi

小號

Trumpet

Christian Bruder
Franz Leuenberger

長號

Trombone

Theo Banz
Anne Stauffer
Beat Felder

大號

Tuba

Helene Berglund

定音鼓

Timpani

Alex Waeber

鼓

Drums

Thomas Herzog
Olivier Membrez
Julien Annoni

豎琴

Harp

Kathrin Bamert

第一小提琴

First Violin

Yuki Kasai
Barbara Bolliger
Valentina Giusti
Marjolein Streefkerk
Matthias Müller
Nina Candik
Vincent Durand
Lisa Werhahn

第二小提琴

Second Violin

Jana Karsko
Irmgard Zavelberg
Regine Schröder
Cordelia Fankhauser
Betina Pasteknik
Silvia Hunziker

中提琴

Viola

Bodo Friedrich
Hugo Bollschweiler
Anne-Francoise Guezing
Sebastian Wohlfarth
Christine Sauer-Lieb

大提琴

Cello

Martin Zeller
Hristo Kouzmanov
Christoph Müller
Georg Dettweiler

低音大提琴

Double Bass

Peter Schlier
Sven Kestel
Megan Adie