

02 AGO / AUG

Domingo / Sunday

19:30 Castelo de Marvão, Pátio / Marvão Castle, Courtyard

GALA DE ENCERRAMENTO / FAREWELL GALA

Juliane Banse, soprano

Valentin Lee, tenor

Martin Mitterrutzner, tenor

Rafael Fingerlos, barítono

Veronika Eberle, violino

Ruifeng Lin, violino

Nils Mönkemeyer, viola

Raphaella Gromes, violoncelo

Horácio Ferreira, clarinete

Reinhold Friedrich, trompete

Cy Leo, harmónica

HONG KONG SINFONIETTA

Christoph Poppen, maestro

Wolfgang Amadeus Mozart (1756–1791)

Abertura da ópera As Bodas de Fígaro

Wolfgang Amadeus Mozart

“Dies Bildnis ist bezaubernd schön”, da ópera A Flauta Mágica

Wolfgang Amadeus Mozart

Sinfonia Concertante em Mi bemol maior para Violino, Viola e Orquestra, K. 364
Presto

Alexander Goedicke (1877–1957)

Concert-Étude, Op. 49

Henryk Wieniawski (1835–1880)

Polonaise de concert em Ré maior, Op. 4

Pauline Viardot-Garcia (1821–1910) / Arr. Julian Riem

Bohémienne, Romance et Tarentelle

Max Bruch (1838–1920)

Duplo Concerto para Clarinete, Viola e Orquestra, Op. 88
Andante con moto

Rodolfo Falvo (1873–1937) / Enzo Fusco (1899–1951)

“Dicitencello vuje”

Pablo de Sarasate (1844–1908)

Zigeunerweisen, Op. 20

Max Bruch

Concerto para Violino n.º 1 em Sol menor, Op. 26

Adagio

Franz Lehár (1870–1948)

“Einer wird kommen”, da opereta Der Zarewitsch

Georges Bizet (1838–75)

“Au fond du temple saint”, da ópera Os Pescadores de Pérolas

Mikhail Glinka (1804–57)

Abertura da ópera Ruslan e Ludmila

Este concerto reúne uma selecção ricamente variada de obras que atravessam os períodos clássico, romântico e os primeiros tempos do modernismo, unidas por um espírito comum de teatralidade, virtuosismo e lirismo expressivo. Embora diversas na sua origem - da ópera e opereta ao concerto e à música de salão -, as peças deste programa estão ligadas pela sua profunda relação com a voz humana, seja ela literal ou instrumental.

A noite abre e encerra com duas cintilantes aberturas operáticas: a Abertura de As Bodas de Fígaro, de Wolfgang Amadeus Mozart, e a Abertura de Ruslan e Lyudmila, de Mikhail Glinka. Ambas estabelecem de imediato uma atmosfera dramática, cheia de impulso e brilho. Enquanto a abertura de Mozart capta o engenho e a energia social da ópera cómica, a de Glinka deslumbra pela sua escrita orquestral vertiginosa, reflectindo o virtuosismo que atravessa todo o programa. As duas aberturas estão ambas ligadas a casais - Fígaro e Susanna, por um lado, Ruslan e Lyudmila, por outro - que desejam casar-se, mas têm primeiro de ultrapassar a oposição de terceiros. Em Le nozze di Figaro, é o conde Almaviva, patrão do casal, quem tenta seduzir Susanna; em Ruslan e Lyudmila, é o feiticeiro Chernomor quem rapta Lyudmila no dia do seu casamento.

Mozart regressa num registo mais íntimo e lírico com a ária de Tamino, *Dies Bildnis ist bezaubernd schön*, de *A Flauta Mágica*. Aqui, a voz humana torna-se veículo directo da emoção, exprimindo espanto e amor idealizado, neste caso despertados imediatamente no príncipe Tamino quando lhe é mostrado um simples retrato de Pamina. A qualidade vocal desta ária estende-se também à música instrumental, em particular no elegante diálogo da Sinfonia Concertante em Mi bemol maior, K. 364, de Mozart, cujo andamento *Presto* combina estrutura sinfónica com jogo operático entre violino e viola.

A tradição romântica aprofunda esta ligação expressiva entre voz e instrumento. Obras como o Concerto para Violino n.º 1 em Sol menor, Op. 26, de Max Bruch, no seu *Adagio*, e o seu Concerto Duplo para Clarinete e Viola, Op. 88, no *Andante con moto*, desenvolvem-se com uma sensibilidade nitidamente vocal: longas linhas cantáveis e uma linguagem harmónica calorosa evocam a amplitude expressiva das árias e duetos de ópera.

Entretanto, o célebre dueto *Au fond du temple saint*, de Georges Bizet, exemplifica a beleza das vozes entrelaçadas - uma ideia espelhada ao longo de todo o concerto nos pares instrumentais, como violino e viola, ou clarinete e viola. Nesta famosa ária da ópera *Les Pêcheurs de perles*, dois pescadores, outrora rivais pelo amor da mesma mulher, cantam a sua amizade inquebrável.

O virtuosismo surge como outro fio condutor. *Zigeunerweisen*, de Pablo de Sarasate, a *Polonaise de concert* em Ré maior, Op. 4, de Henryk Wieniawski, e o *Estudo de Concerto* Op. 49, de Alexander Goedicke, exibem um brilho técnico impressionante, mantendo sempre um forte apelo melódico. A peça de Wieniawski está cheia de bravura juvenil; foi composta quando o compositor tinha apenas treze anos. Mais tarde, o seu Concerto para Violino seria dedicado a Sarasate, o virtuoso violinista espanhol que possuía nada menos do que dois violinos Stradivari. Goedicke poderá ser desconhecido do grande público, mas, para qualquer trompetista, o seu Estudo de Concerto é repertório essencial. A palavra “estudo” no título é enganadora - esta peça está longe de ser um exercício aborrecido. Em cada uma destas três obras, o virtuosismo não serve apenas de exibição, mas torna-se uma forma intensificada de narrativa expressiva.

Tal como a peça de Wieniawski, as obras de Pauline Viardot-Garcia são marcadas por antigos ritmos de dança, em particular a tarentela. As três peças - *Bohémienne*, *Romance* e *Tarentelle* - pertencem a um conjunto de *Six Morceaux*, seis peças que Viardot, também uma cantora muito admirada, escreveu para o seu filho Paul, violinista precoce e de grande talento.

O programa celebra também o encanto duradouro das tradições vocais e teatrais para além da ópera. A canção italiana, mais precisamente napolitana, está representada por *Dicitencello vuje*, de Rodolfo Falvo, com texto de Enzo Fusco, enquanto a opereta surge em *Einer wird kommen*, de Franz Lehár. Na sua canção,

Falvo e Fusco retratam um homem que perde o sono por amor a uma mulher aparentemente inalcançável, ao ponto de desejar morrer. Em *Einer wird kommen*, os papéis invertem-se. A protagonista, Sonja, canta o seu desejo pelo filho do czar, enquanto as suas emoções oscilam entre dois extremos: encontrará o amor ou virá a arrepender-se?

No seu conjunto, este programa convida o ouvinte a escutar a música instrumental como uma forma de canto, e a música vocal como uma forma de drama intensificado. Seja através da elegância de Mozart, do lirismo de Bruch ou do brilho ardente de Sarasate, cada peça contribui para uma narrativa mais ampla: uma narrativa em que melodia, virtuosismo e expressão teatral transcendem o género e unem obras diversas numa só viagem expressiva.

This concert brings together a richly varied selection of works spanning the Classical, Romantic, and early modern eras, unified by a shared spirit of theatricality, virtuosity, and expressive lyricism. Though diverse in origin – ranging from opera and operetta to concerto and salon music – the pieces on this program are linked by their deep connection to the human voice, whether literal or instrumental.

The evening opens and closes with two sparkling operatic overtures: *The Marriage of Figaro* Overture by Wolfgang Amadeus Mozart and *Ruslan and Lyudmilla* Overture by Mikhail Glinka. Both works immediately establish a dramatic atmosphere, full of momentum and brilliance. While Mozart's overture captures the wit and social energy of comic opera, Glinka's dazzles with its whirlwind orchestral writing, reflecting the virtuosity that permeates the program. The two overtures both relate of a couple, Figaro and Susanna, and Ruslan and Lyudmilla respectively, that wish to get married but first have to overcome the obstruction of other parties. In *Le Nozze* it is the Count Almaviva, the couple's employer, who tries to seduce Susanna; in *Ruslan and Lyudmilla* it is the wizard Chernomor who abducts Lyudmilla on her wedding day.

Mozart returns in a more intimate, lyrical vein with Tamino's aria, 'Dies Bildnis ist bezaubernd schön' from *The Magic Flute*. Here, the human voice becomes the direct vehicle of emotion, expressing wonder and idealized love, which, in this case, is triggered immediately in Prince Tamino when presented with a mere portrait of Pamina. The vocal quality of this aria extends into instrumental music as well, particularly in the elegant dialogue of Mozart's Sinfonia Concertante in E-flat major

K. 364, whose Presto movement blends symphonic structure with operatic interplay between violin and viola.

The Romantic tradition deepens this expressive connection between voice and instrument. Works such as Violin Concerto No. 1 in G minor Op. 26 (Adagio) by Max Bruch and his Double Concerto for Clarinet and Viola Op. 88 (Andante con moto) unfold with a distinctly vocal sensibility: long, singing lines and warm harmonic language evoke the expressive breadth of operatic arias and duets.

Meanwhile, the famous duet 'Au fond du temple saint' by Georges Bizet exemplifies the beauty of blended voices – an idea mirrored throughout the concert in instrumental pairings such as violin and viola, or clarinet and viola. In this famous aria from the opera *Les Pêcheurs de perles*, two fishermen, who once rivaled for the love of the same woman, sing about their unbreakable friendship.

Virtuosity emerges as another unifying thread. *Zigeunerweisen* by Pablo de Sarasate, Polonaise de concert in D major Op. 4 by Henryk Wieniawski, and Concert Etude Op. 49 by Alexander Goedicke showcase stunning technical brilliance while maintaining a strong melodic appeal. Wieniawski's piece is full of youthful bravura; it was composed when the composer was just thirteen years old. His later Violin Concerto was dedicated to De Sarasate, the Spanish violin virtuoso who owned no less than two of Stradivari's violins. Goedicke may be unknown to the general public, but for any trumpet player his Concert Etude is essential repertoire. The word 'etude' in the title is misleading – this piece is far from a boring exercise. In each of these three pieces, virtuosity serves not merely as display, but as a heightened form of expressive storytelling.

Just like Wieniawski's piece Pauline Viardot-Garcia's works are informed by old dance rhythms, in particular the Tarentelle. All three pieces, Bohémienne, Romance and Tarentelle, belong to a set of Six Morceaux (six pieces) that Viardot, who was also a highly regarded singer, wrote for her son Paul, a precocious and highly talented violinist.

The program also celebrates the enduring charm of vocal and theatrical traditions beyond the opera house. Italian, more precisely Neapolitan song is represented by *Dicitencello vuje* by Rodolfo Falvo with lyrics by Enzo Fusco, while operetta appears in *Einer wird kommen* by Franz Lehár. In their song, Falvo and Fusco depict a man who is losing so much sleep over his love for a seemingly unattainable woman, that he wishes to die. In *Einer wird kommen* the roles are reversed. The protagonist Sonja sings of her yearning for the son of the Tsar while her emotions oscillate between two extremes: will she find love or will she regret it?

Taken as a whole, this program invites the listener to hear instrumental music as a form of singing, and vocal music as a form of heightened drama. Whether through

the elegance of Mozart, the lyricism of Bruch, or the fiery brilliance of Sarasate, each piece contributes to a larger narrative: one in which melody, virtuosity, and theatrical expression transcend genre, uniting diverse works into a single expressive journey.

[Bart de Vries](#)

LYRICS

Dies Bildnis ist bezaubernd schön

From the opera Die Zauberflöte, libretto Emanuel Schikaneder

Dies Bildnis ist bezaubernd schön,
wie noch kein Auge je gesehn!
Ich fühl' es, wie dies Götterbild,
mein Herz mit neuer Regung füllt.

Dies Etwas kann ich zwar nicht nennen,
doch fühl' ich's hier wie Feuer brennen,
soll die Empfindung Liebe sein?
Ja, ja, die Liebe ist's allein.

O wenn ich sie nur finden könnte,
O wenn sie doch schon vor mir stände,
ich würde, würde, warm und rein!
Was würde ich?

Ich würde sie voll Entzücken
an diesen heißen Busen drücken,
und ewig wäre sie dann mein.

This image is enchantingly lovely,
Like no eye has ever beheld!
I feel it as this divine picture,
Fills my heart with new emotion.

I cannot name my feeling,
Though I feel it burn like fire within me,
Could this feeling be love?
Yes! Yes! It is love alone.

Oh, if only I could find her,
Oh, if only she were already standing in
front of me,
I'd become, become, warm and pure.
What would I do?

Upon this heart, Full of rapture,
I would press her to this glowing bosom,
And then she would be mine forever!

Einer wird kommen

From the opera Der Zarewitsch, libretto by Heinz Reichert and Bela Jenbach

Einer wird kommen, der wird mich
begehren,
Einer wird kommen, dem soll ich
gehören.
Werd' ich bei seinen Küssen erbeben?
Werd' ich der Liebe Wunder erleben?
Einer wird kommen, dem werd' ich
gehören.

Mir ist so bang, als hielt mich ein Traum
befangen,
Fiebernde Glut steigt heiss mir zu Herz
und Wangen.
Schweigende Nacht mich lockend
umfängt
Mit wonniger Macht sie Sinne bedrängt,
Ich möchte entflieh'n und wart' doch auf
ihn!

Wüsst ich doch, zieh' ich das grosse Los,
Wird das Glück mir scheinen?
Werd' ich als Spielzeug bloß
Diese Stund' beweinen?
Werde, was will, daraus,
Liebe, nach dir, breite ich meine Arme
aus!

Someone will come

*English translation by Emily Ezust, reprinted with the
permission from the LiederNet Archive*

Someone will come - someone who will
desire me,
Someone will come - someone to whom
I should belong.
Will I tremble from his kisses?
Will I experience the miracle of love?
Someone will come - someone to whom
I will belong.

I feel so timid, as if a dream has left me
bashful,
A feverish glow climbs hotly into my
heart and cheeks,
The silent night, enticing and
surrounding me,
Besets my senses with sweet power;
I wish to flee and yet I await him!

If only I could know if I've drawn the
lucky card,
Will Fortune shine upon me?
Will I be treated as just a plaything,
And regret this moment?
Whatever happens as a result,
Love, I open my arms wide to you!

Dicitencello vuje

Lyrics by Enzo Fusco

Dicitencello a 'sta cumpagna vostra
ch'aggio perduto 'o suonno e 'a fantasia...

ch' 'a penzo sempe,
ch'è tutt' 'a vita mia...

I' nce 'o vvulesse dicere,
ma nun ce 'o ssaccio dí...

'A voglio bene
'A voglio bene assaje!

Dicitencello vuje
ca nun mm' 'a scordo maje.

È 'na passione,
cchiù forte 'e na catena,

ca mme turmenta ll'anema...

Please tell your friend
that i've lost sleep and fantasy too

that I always think of her
that she's all my life

I'd really like to tell her
but I don't know how to tell her

I love her
I love her so much

you go tell her
that I can never forget her

'tis a passion
stronger than a chain

that torments my soul

Au fond du temple saint

From the opera Les pêcheurs de perles, libretto by Eugène Cormon and Michel Carré

Baritone	C'était le soir ! Dans l'air par la brise attiédi, Les brahmines au front inondé de lumière, Appelaient lentement la foule à la prière !	It was in the evening! In the air cooled by a breeze, The brahmanes with faces flooded with light, Slowly called the crowd to prayer!
Tenor	Au fond du temple saint paré de fleurs et d'or, Une femme apparaît !	At the back of the holy temple, decorated with flowers and gold, A woman appears!
Baritone	Une femme apparaît !	A woman appears!
Tenor	Je crois la voir encore !	I can still see her!
Baritone	Je crois la voir encore !	I can still see her!
Tenor	La foule prosternée La regarde, étonnée, Et murmure tout bas : Voyez, c'est la déesse Qui dans l'ombre se dresse, Et vers nous tend les bras !	The prostrate crowd looks at her amazed and murmurs under its breath: look, this is the goddess looming up in the shadow and holding out her arms to us.
Baritone	Son voile se soulève ! Ô vision ! ô rêve ! La foule est à genoux !	Her veil lifts slightly. What a vision! What a dream! The crowd is kneeling.
Both	Oui, c'est elle ! C'est la déesse Plus charmante et plus belle ! Oui, c'est elle ! C'est la déesse Qui descend parmi nous ! Son voile se soulève Et la foule est à genoux !	Yes, it is she! It is the goddess, more charming and more beautiful. Yes, it is she! It is the goddess who has come down among us. Her veil has lifted and the crowd is kneeling.
Tenor	Mais à travers la foule Elle s'ouvre un passage !	But through the crowd she makes her way.
Baritone	Son long voile déjà Nous cache son visage !	Already her long veil hides her face from us.
Tenor	Mon regard, hélas ! La cherche en vain !	My eyes, alas! Seek her in vain!
Baritone	Elle fuit !	She flees!
Tenor	Elle fuit ! Mais dans mon âme soudain Quelle étrange ardeur s'allume !	She flees! But what is this strange flame which is suddenly kindled in my soul!
Baritone	Quel feu nouveau me consume !	What unknown fire is destroying me?
Tenor	Ta main repousse ma main !	Your hand pushes mine away!
Baritone	Ta main repousse ma main !	Your hand pushes mine away!
Tenor	De nos cœurs l'amour s'empare, Et nous change en ennemis !	Love takes our hearts by storm and turns us into enemies!
Baritone	Non, que rien ne nous sépare !	No, let nothing part us!

Tenor	Non, rien !	No, nothing!
Baritone	Que rien ne nous sépare.	Let nothing part us!
Tenor	Non, rien !	No, nothing!
Baritone	Jurons de rester amis !	Let us swear to remain friends!
Tenor	Jurons de rester amis !	Let us swear to remain friends!
Baritone	Jurons de rester amis !	Let us swear to remain friends!
Both	Oh oui, jurons de rester amis !	Oh yes, let us swear to remain friends!
	Oui, c'est elle ! C'est la déesse !	Yes, it is she, the goddess,
	En ce jour qui vient nous unir,	who comes to unite us this day.
	Et fidèle à ma promesse,	And, faithful to my promise,
	Comme un frère je veux te chérir !	I wish to cherish you like a brother!
	C'est elle, c'est la déesse	It is she, the goddess,
	Qui vient en ce jour nous unir !	who comes to unite us this day!
	Oui, partageons le même sort,	Yes, let us share the same fate,
	Soyons unis jusqu'à la mort !	let us be united until death!