

演職人員簡介

樂團簡介 維也納廣播交響樂團

維也納廣播交響樂團是享譽國際的頂尖樂團，也是最具有維也納音樂傳統的樂團。2010年，曼斯特（Cornelius Meister）開始擔任樂團的常任指揮以及藝術總監，維也納廣播交響樂團便以出眾而大膽的節目策劃聞名於世。結合19世紀知名劇作、曲目及該時期較少被演出的作品，維也納廣播交響樂團成功地以令人驚艷的方式將浪漫時期的經典作品呈現在觀眾面前。

樂團的每一場演出均透過奧地利國家廣播電台向奧地利及全世界播送（奧地利國家廣播電台長期合作的唯二「國家級」樂團：維也納國家歌劇院管弦樂團、奧地利廣播交響樂團）。近年來，樂迷已經可以在樂團的每場音樂會後一星期，透過網路欣賞他們的精彩演出。隨著樂團在歐洲各大電視台的曝光率不斷提升，以及與奧地利最受歡迎青少年電台FM4的合作，維也納廣播交響樂團不斷地深入青少年的生活，成功吸引年輕的、新的音樂愛好者加入古典音樂的行列，已有為數可觀的、充滿熱情的樂迷加入了「RSO之友」的行列。

維也納廣播交響樂團定期在維也納金色大廳及維也納音樂廳舉辦系列音樂會，近期該團在上述兩個重量級音樂廳的演出場次更是與日俱增。此外，樂團每年均受邀至奧地利及國際各大重要音樂節演出，例如已與樂團建立了非常密切合作關係的薩爾茲堡音樂節、維也納音樂週、維也納現代音樂節等。每年秋天，奧地利音樂協會均舉辦活動為新的、實驗性質的音樂類型提供一個交流平台，而樂團也是該活動的常客。受邀至日本及中國演出也是樂團的常態行程之一，該團亦定期於美國及南美舉辦音樂會，近期則受邀至柏林及科隆愛樂音樂廳、法蘭克福古歌劇院及杜塞爾道夫的Tonhalle演出。2007年起，維也納廣播交響樂團與維也納歌劇院的合作演出均非常成功，該團也因此在此「歌劇樂團」的領域獲得了極佳的讚譽。幾年來維也納廣播交響樂團也開始在電影配樂佔有一席之地。每年，樂團均在獲得奧斯卡最佳電影配樂之作曲家指揮之下為動畫電影進行配樂，如2012年，該團即為知名電影「丈量世界」錄製電影原聲帶。

許多偉大傑出的指揮家都曾與維也納廣播交響樂團合作演出，如伯恩斯坦、Ernest Bour、杜南宜、艾森巴赫、麥可基倫、尼爾森斯、佩欽科、薩瓦利希、希諾波利、Hans Swarowsky、泰特、西蒙揚等；享譽國際的作曲家也都曾站上該團的指揮台，如潘德列茲基、Bruno Madera、亨策、克熱內克、貝里奧及Friedrich Cerha等。國際知名的獨奏家也常與樂團同台演出，如Renaud、卡普松、Martin Grubinger、希拉蕊韓、Patricia Kopachinskaya、郎朗、莎賓梅耶、席夫、Christian Tetzlaff等。

維也納廣播交響樂團的錄音作品涵蓋了每一個曲風與流派，許多代表著近代奧地利古典音樂與現代音樂作曲家的第一次錄音也都獻給了該團，這也是「奧地利新音樂」系列錄音CD（"Neue Musik aus Österreich"）的由來。由知名作曲家Friedrich Cerha的管弦樂作品、Egon Wellesz的全部九首交響樂作品、Josef Matthias Hauer的管弦樂作品以及Erich Zeisl的首次錄音都包含在這個系列的錄音作品裏頭。在樂團2012至2013年間出版的24張「my RSO」系列錄音作品當中，更包含了巴爾托克的作品與布魯克納第4號交響曲。

維也納廣播交響樂團更發起了一個涵蓋基礎廣泛的教育計畫，專為兒童及青少年舉辦一系列音樂會如「在我的RSO裡（"Mitten in my RSO"）」，「我的RSO音樂實驗室（"my RSO Musiklabor"）」，and「古典誘惑（"Klassische Verführung"）」等，1997年起，維也納交響樂團也開始招募才華洋溢的音樂家加入RSO音樂院。每年，該團也定期在維也納音樂大學指揮班畢業公演上演出。

1969年，維也納廣播交響樂團脫離奧地利廣播電台專屬樂團，並在歷任傑出首席指揮的帶領下不斷擴增演出的劇作及曲目，如霍瓦特、塞格斯坦、札格洛塞克、史坦伯格、戴維斯、比利等，並逐步成為當今聲譽卓著的世界頂尖樂團。

ORF Vienna Radio Symphony Orchestra

The ORF Vienna Radio Symphony Orchestra is a top orchestra of world renown; the orchestra defines itself in the Vienna orchestral tradition. Cornelius Meister took over as Principal Conductor and Artistic Director in September 2010. The Vienna RSO is known for its exceptional, bold programming. By combining nineteenth-century repertoire with contemporary pieces and rarely performed works of other time periods, our programming often places Romantic era classics in unexpected contexts.

All of our performances are broadcast over radio, particularly on Österreich 1, but also internationally. For the past several years, one has been able to hear each and every RSO concert across the globe on the internet for one week after the initial broadcast. Through our growing presence on European television, as well as our collaboration with the FM4 young people's station, the RSO is constantly reaching out to new music lovers. Numerous enthusiastic supporters have become members of our "Friends of the RSO" association.

The RSO regularly performs on two subscription series in the Vienna Musikverein and Konzerthaus. The number of subscribers to these series has increased significantly of late. In addition, the RSO appears annually at major Austrian and international festivals. The orchestra has close ties to the Salzburg Festival, the Wiener Festwochen, Wien Modern, and musikprotokoll im steierischen herbst, which provides a platform for the performance of new and experimental music. Tours to Japan and China are a regular part of the RSO schedule as well. The orchestra has also concertised in the USA and South America. Our most recent tours have taken us to the Berlin and Cologne Philharmonic Halls, the Alte Opera in Frankfurt, and the Tonhalle in Düsseldorf. Since 2007, the RSO has successfully collaborated with the Theater an der Wien, thereby gaining an excellent reputation as an opera orchestra. Yet the RSO is also entirely at home in the film music genre. Every year, the RSO is conducted by composers who have won an Oscar for Best Achievement in Music Written for Motion Pictures. In 2012, the RSO recorded the soundtrack to the film, *Die Vermessung der Welt* (Measuring the World).

Leonard Bernstein, Ernest Bour, Christoph von Dohnányi, Christoph Eschenbach, Michael Gielen, Andris Nelsons, Kirill Petrenko, Wolfgang Sawallisch, Giuseppe Sinopoli, Hans Swarowsky, Jeffrey Tate, and Simone Young are among the guests who have stood on the podium of the Vienna RSO. Composers Krzysztof Penderecki, Bruno Madera, Hans Werner Henze, Ernst Krenek, Luciano Berio, and Friedrich Cerha have all conducted the orchestra. Internationally renowned soloists who make regular appearances with the Vienna RSO include Renaud and Gautier Capuçon, Martin Grubinger, Hilary Hahn, Patricia Kopachinskaya, Lang Lang, Sabine Meyer, Heinrich Schiff, and Christian Tetzlaff.

The broad scope of our recording activities includes works in every genre, among them many first recordings that represent modern Austrian classicists and contemporary Austrian composers. This is how the "Neue Musik aus Österreich" ("New Music from Austria") series of CD recordings came about. Orchestral works by Friedrich Cerha, the recording of all nine symphonies by Egon Wellesz, orchestra music by Josef Matthias Hauer, and first recordings of music by Erich Zeisl are all part of this series. Anton Bruckner's Symphony No. 4, works by Béla Bartók, and the twenty-four CD set, "my RSO", were among the recordings released in 2012-2013.

The Vienna RSO has initiated a broad-based educational programme. It is comprised of workshops for children and young people, as well as the "Mitten in my RSO", "my RSO Musiklabor", and "Klassische Verführung" concert series. Highly talented musicians have been admitted to our very own RSO orchestra academy since 1997. The Vienna RSO plays regularly for the final concerts of the conducting classes at the Vienna University of Music.

In 1969, the Vienna RSO grew out of the main orchestra of the Austrian Radio. Under the leadership of its

chief conductors, Milan Horvat, Leif Segerstam, Lothar Zagrosek, Pinchas Steinberg, Dennis Russell Davies, and Bertrand de Billy, the orchestra has continuously expanded its repertoire amid growing international renown.

指揮簡介 藝術總監暨首席指揮 / 曼斯特

「以絲綢般的弦樂和清亮的管樂，曼斯特帶著柔情和舊時代的溫婉詮釋『布拉姆斯第二號交響曲』，無論是最短暫的片刻或長篇的音樂段落，甚或飽滿漸強的篇章都能展現最完美而不凡的詮釋。」－華盛頓郵報，巴諾（Joe Banno, 02.05.2011）

曼斯特，1980 年出生與漢諾威，2010 年受任命為維也納廣播交響樂團首席指揮與藝術總監，每一個樂季均帶領該團在維也納金色大廳及維也納音樂廳演出、灌錄 CD 作品及前往日本與歐洲巡迴（薩爾茲堡音樂節與柏林愛樂）。2012 年 12 月出版的 24CD 裝「我的 RSO」系列錄音作品。2013 年 1 月，出版了最新錄音作品布魯克納第 4 號交響曲及巴爾托克的「樂團協奏曲」作品。

2012 年七月，曼斯特結束了令人印象深刻的七年海德堡市音樂總監的職位，其中包含了同時擔任海德堡愛樂及海德堡歌劇院的音樂總監雙職務。2007 年，曼斯特被德國音樂出版協會譽為該音樂季最佳音樂節目企劃，他更因積極擴大實踐海德堡的音樂教育計畫而廣為人知。

近幾年的樂季中，曼斯特獲邀擔任許多頂尖樂團的客座指揮，包含阿姆斯特丹音樂廳、伯明罕交響、BBC 愛樂樂團、巴爾的摩交響樂團、印第安納波利交響樂團、瑞典廣播交響樂團、丹麥國家交響樂團、巴黎國家歌劇院管弦樂團、巴黎合奏團、柏林廣播交響樂團、柏林德意志交響樂團、NDR 漢堡交響樂團及巴伐利亞廣播交響樂團等。

在早年的國際職業生涯中，曼斯特曾在許多重要歌劇院演出：年僅 21 歲的曼斯特將他的首演獻給漢堡國家歌劇院，緊接著在巴伐利亞國家歌劇院登台，其後更在東京新國家歌劇院、舊金山歌劇院、維也納歌劇院、哥本哈根皇家歌劇院、拉脫維亞國家歌劇院及維也納國家歌劇院等重量級歌劇院演出。

2013、2014 年間，曼斯特亦受邀指揮許多頂尖樂團，如羅馬聖賽西利亞管弦樂團、蘇黎世音樂廳管弦樂團、赫爾辛基愛樂樂團、華盛頓國家交響樂團、巴黎管弦樂團、BBC 交響樂團、斯圖加特廣播交響樂團與柏林德意志交響樂團等。曼斯特在皇家歌劇院考文特花園首演，而後返回柏林德意志歌劇院、德勒斯登國家歌劇院及蘇黎世歌劇院演出。

曼斯特在漢諾威大學跟隨康拉德·梅斯特、馬丁·布勞斯及歐伊學習，主修鋼琴及指揮，並於薩爾茲堡的莫札特音樂院跟隨戴維斯、Jorge Rotter 及 Karl Kamper 研習。他同時也演奏大提琴及法國號，並以鋼琴家的身分於歐洲、美國各地舉辦音樂會。近期，曼斯特多指揮歌劇作品，如葛利格、蓋希文（藍色狂想曲）、貝多芬、孟德爾頌及 Pärt（信條）等。曼斯特也是德國音樂大賽及 Schleswig-Holstein 音樂節的獲獎者。

Principal Conductor and Artistic Director / Mo. Cornelius Meister

Drawing silken sound from the strings and burnished playing from the brass, Meister phrased the music [Brahms' Second Symphony] with tenderness and old-world geniality, paying equal attention to the smallest moments and the longer musical paragraphs, and building to an exuberant crescendo to finish an uncommonly fine reading.

The Washington Post, Joe Banno, 02.05.2011

Cornelius Meister, born in Hannover in 1980, was appointed Chief Conductor and Artistic Director of the Vienna Radio Symphony Orchestra in 2010. Each season, he directs the orchestra in Vienna's prestigious Musikverein as well as the Konzerthaus, and in recordings and tours throughout Japan and Europe (Salzburg Festival, Berlin Philharmonie). In December 2012, the new 24-piece CD box "my RSO" and in January 2013, the latest recordings of Bruckner's 4th Symphony and Bartok's "Concerto for Orchestra" were released.

In July 2012, Cornelius Meister completed an impressive seven years as Music Director of the City of Heidelberg, of both the Heidelberg Philharmonic Orchestra and the Opera House. In 2007, he was honoured by the Association of German Music Publishers for the best German concert programming of a season (in Heidelberg). He was furthermore recognized for the extensive development he achieved in Heidelberg's education programme.

Over recent seasons, Cornelius Meister has been guest conductor with major orchestras including Het Concertgebouw Amsterdam, City of Birmingham Symphony Orchestra, BBC Philharmonic Orchestra, Baltimore Symphony Orchestra, Indianapolis Symphony Orchestra, Swedish Radio Symphony Orchestra, Danish National Symphony Orchestra, Orchestre de l'Opéra national de Paris, Ensemble Intercontemporain Paris, Rundfunk-Sinfonieorchester Berlin as well as Deutsches Symphonie Orchester (DSO) Berlin, NDR Sinfonieorchester Hamburg and Symphonieorchester des Bayerischen Rundfunks (BR) Munich.

In the early years of his international career, Cornelius Meister appeared at many important opera houses: Aged only 21, he gave his debut at the Hamburgische Staatsoper, followed by the Bayerische Staatsoper Munich, New National Opera Tokyo, San Francisco Opera, Theater an der Wien, Royal Opera House Copenhagen, the Latvian State Opera (Der Ring des Nibelungen) and Vienna State Opera.

In 2013/2014, Cornelius Meister is invited to conduct concerts with the Orchestra di Santa Cecilia Rome, Tonhalle-Orchester Zurich, Helsinki Philharmonic Orchestra, National Symphony Orchestra Washington DC, Orchestre de Paris, BBC National Symphony Orchestra of Wales, Radio-Sinfonieorchester des SWR Stuttgart and Deutsches Symphonie-Orchester Berlin (DSO). He gives his debut at the Royal Opera House Covent Garden, and returns to the Deutsche Oper Berlin, Sächsische Staatsoper (Semperoper) Dresden and Opera House Zurich.

Cornelius Meister studied piano and conducting at Hannover University with Konrad Meister, Martin Brauß and Eiji Oue, as well as at the Salzburg Mozarteum with Dennis Russell Davies, Jorge Rotter and Karl Kamper. He also plays cello and horn. As a pianist, he has given concerts in Europe and the USA. Most recently, Cornelius Meister play-conducted works by Grieg, Liszt, Gershwin (Rhapsody in Blue), Beethoven, Mendelssohn and Pärt (Credo). He is prize-winner of the "Deutscher Musikwettbewerb" as well as the "Schleswig-Holstein Musik Festival".

鋼琴獨奏簡介 | 鋼琴獨奏 / 瑪麗亞·拉杜圖

羅馬尼亞裔奧地利籍的瑪麗亞·拉杜圖 (Maria Radutu) 是一位相當受歡迎的鋼琴獨奏家和室內樂演奏家，演出經歷遍及歐亞，曾在國內和國際間獲得超過二十個獎項。

瑪麗亞·拉杜圖的獨奏閱歷豐富，首次登上維也納金色大廳的舞台，便演出拉赫曼尼諾夫的第二號鋼琴協奏曲；也曾與維也納室內樂團在巴黎嘉禾音樂廳演出莫札特第十二號鋼琴協奏曲，作品 414；於馬德里國家音樂廳獻上的處女秀是與聖西西莉亞古典樂團合作演奏理查·史特勞斯為鋼琴與管弦樂團寫的《Burleske》詼諧曲。

瑪麗亞·拉杜圖是維也納愛音室內樂團 (PhilKlang Wien) 的藝術總監和創始人之一，他們在維也納音樂廳的首次演出大獲成功，讓瑪麗亞獲邀成為奧地利拉夫尼茨對比音樂節 ("Kontrapunkte" Festival) 的藝術總監。此外，瑪麗亞還創辦了樂音花園室內樂音樂節 (SoundGarden Chamber Music Festival)，維也納愛音室內樂團便是音樂節常駐樂團。瑪麗亞的演奏足跡遍佈奧地利的克恩頓夏季音樂節 (Carinthian Summer Festival)、紐伯格音樂節 (Neuberger Festival)、哈布圖恩宮音樂會 (Halbtorn Palace Concerts)、在基策宮舉辦的潘諾尼亞論壇音樂會 (Pannonic Forum Kittsee)、杜拜的布斯坦音樂節 (Al Bustan Festival) 以及德國的巴登-巴登宴會廳 (Festspielhaus Baden-Baden) 。

2006 年的維也納莫札特年開幕表演，由瑪麗亞與知名鋼琴家郎朗和維也納愛樂的小提琴手多明尼克·赫斯伯格 (Dominik Hellsberg) 一同擔綱，於維也納和美國卡內基音樂廳等地演出。

1984 年出生於羅馬尼亞首都布加勒斯特，瑪麗亞·拉杜圖自小就被視為神童。1998 年，瑪麗亞就讀於喬治·安奈斯可音樂學校，獲得國際奧林匹克大賽金賞，此獎被羅馬尼亞年輕音樂家們視為最重要的獎項。

瑪麗亞進入維也納音樂大學繼續深造，師事貝多芬鋼琴大賽冠軍斯特凡·佛拉德 (Stefan Vladar) 和國際貝森朵夫大賽冠軍斯特凡·亞諾 (Stefan Arnold)。取得榮譽學士學位之後，她獲頒班傑明獎 (Benjamin Prize)，此獎項是專為最出色且最年輕的學生所設立。2010 年時，瑪麗亞完成了表演藝術的最高等學位，獲得演奏家文憑。

瑪麗亞·拉杜圖的首張專輯《玩具》 (Joujoux) 由奧地利的 Preiser Records 發行，其中囊括蕭邦和李蓋梯等作曲家的作品。新專輯《失眠》 (Insomnia) 和鋼琴三重奏的首張專輯也即將發行。

Pianist / Maria Radutu

Much in demand as a soloist and chamber musician, Austrian-Romanian pianist Maria Radutu has performed throughout Europe and Asia and has won more than twenty national and international awards.

Maria Radutu's solo career has included a debut in the Musikverein (Vienna), performing Rachmaninoff's Second Piano Concerto; a performance of Mozart's Concerto in A minor (KV414) with the Vienna Chamber Orchestra in the Salle Gaveau (Paris); and a debut in Madrid's Auditorio Nacional with the Orquesta Clasica Santa Cecilia with a performance of Richard Strauss' Burleske. Radutu's versatility has also been proven by several collaborations as a guest pianist with the Vienna Philharmonic Orchestra.

Maria Radutu is the artistic director and co-founder of the chamber music ensemble, PhilKlangWien. PhilKlangWien's successful debut at the Wiener Konzerthaus was followed by the invitation for Radutu to become the artistic director of the "Kontrapunkte" festival in Lafnitz (Steiermark). With PhilKlangWien as „Ensemble in Residence,“ Maria Radutu founded the SoundGarden Chamber Music Festival. She has also performed at the Carinthian Summer Festival, the Neuberger Festival, the Halbtorn Palace Concerts, the Pannonic Forum Kittsee, the Al Bustan Festival and in Festspielhaus Baden-Baden. Together with Lang Lang and Dominik Hellsberg, Maria Radutu took part in the opening festivities of the Mozart Year in Vienna as well as in Carnegie Hall.

Born in 1984 in Bucharest, Maria Radutu was quickly recognized as a prodigy. In 1998, while studying at the George Enescu Music High School, Radutu won the Gold Medal at the National Olympics, considered the most important Romanian award for young musicians.

Maria Radutu continued her studies at the Vienna University of Music with professors Stefan Vladar and Stefan Arnold. Radutu received her bachelor's degree with honors, followed by the Benjamin Prize for the best and youngest candidate, and completed her education in 2010 with the Concert Diploma.

Maria Radutu's Debut CD „Joujoux“ was released 2013 by Preiser Records with works from Chopin to Ligeti. Her next Album “Insomnia” and the Debut CD of her New Piano Trio will be released soon.

“The young concert pianist Maria Radutu in turn enriched the Burlesque with refined technique and a sensibility of excellence that musically unified with the orchestra. She merged completely with the orchestra's interpretation and proved herself an excellent connoisseur of Strauss, deemed challenging for the interpreter. She will undoubtedly continue her rise in a brilliant career that already shines.”

「瑪麗亞·拉杜圖這位年輕的鋼琴演奏家運用她精湛的技藝和卓越的感悟力，與管弦樂團合而為一，豐富了史特勞斯的詼諧曲。她完全融入管弦樂團的演繹，兩方成為一體。史特勞斯的作品一向被認為極富挑戰性，但瑪麗亞證明了自己是詮釋史特勞斯的權威。已經大放異彩的她，往後必定會在樂壇繼續發光發熱。」

——奧菲歐雜誌 *L'Orfeo*

Discovery of the Season in Lambach

"The Stiftskonzert in Lambach was arranged by a little-known trio of young artists called "Kokopelli". Piano trios by Haydn, Beethoven, Mendelssohn and Sulzer were played. The three students - Nina Heidenreich (violin), Maria Radutu (piano), Thomas Kaufmann (cello) - exceeded expectations. Their technically advanced playing allowed them to interpret nuances and characteristics of each work, particularly in the dynamics, to give full attention and provide the excellent individual skills to the service of ensemble

playing. So Haydn was ideally met, Beethoven's op.70/2, the lesser-known counterpart to the "ghost trio", was clearly mastered and in Balduin Sulzer's "Piano Trio 1988" fireworks of infectious motorical skills were lighted. The final increase was acclaimed by Mendelssohn's Trio in D minor, op.49, that, with youthful, purifying freshness, tore the audience out of their seats. This trio Kokopelli, that studies with G. Schulz, H. Schiff and S. Vladoar in Vienna, you will want to meet again."

於蘭巴赫的樂季大發現

「在蘭巴赫舉辦的修道院音樂會是由不太知名的可可貝里三重奏——一個由三位年輕音樂家組成的樂團——所籌畫的。音樂會上演奏了海頓、貝多芬、孟德爾頌和蘇爾澤的鋼琴三重奏，小提琴家妮娜·海登里希（Nina Heidenreich）、鋼琴家瑪麗亞·拉杜圖和大提琴家湯瑪士·考夫曼（Thomas Kaufmann）這三位學生的表現遠遠超出了眾人的期待。純熟的演奏技巧和活力讓他們得以演繹出各個作品中的特性和細微差別，三人全神貫注地於合奏中個別展現出個人的精湛技巧。海頓的作品得以完美的呈現；與貝多芬鋼琴三重奏《幽靈》相對應且較不為人知的鋼琴三重奏第六號，作品70/2，也有精準的詮釋；在蘇爾澤的鋼琴三重奏《1988》中，三人的指尖激起了技法的火花；最終的孟德爾頌d小調鋼琴三重奏，作品49，更是錦上添花，充滿青春活力和朝氣，讓觀眾不禁起立鼓掌。可可貝里三重奏的三位音樂家在維也納師事舒爾茲（G. Schulz）、席夫（H. Schiff）和佛拉德（S. Vladoar），你一定會想再見到他們的。」

——新人民報 *Neues Volksblatt*

Trio Kokopelli surprised several times

"With extraordinary success, the young Viennese Trio Kokopelli introduced itself at the Stiftskonzerte in Lambach's "Sommerreflektorium". The Vienna-based artists Nina Heidenreich (violin), Thomas Kaufmann (cello) and Maria Radutu (piano) surprised with technical brilliance, but especially with the artistic maturity and their program selection: Joseph Haydn's Hob.XV: 27 with the fine-spun, precise design work and the graceful Andante of Beethoven's Piano Trio in E flat major op.70/2 delighted in their dramatic density. As subsequent birthday congratulations to Balduin Sulzer, the ensemble chose the "Piano Trio 1988" that fitted the young Viennese musicians perfectly, as a raging, emotional chamber music that surprised with unbridled forward thrust. The artists impressed with romantic poetry when playing the Trio in D minor, op.49, by Felix Mendelssohn-Bartholdy. Of course, the stormy applause had to be followed by a Mozart encore."

可可貝里三重奏令人驚艷

「年輕的維也納可可貝里三重奏在蘭巴赫夏季食堂的修道院音樂會中交出了亮眼的好成績。來自維也納的小提琴家妮娜·海登里希（Nina Heidenreich）、大提琴家湯瑪士·考夫曼（Thomas Kaufmann）和鋼琴家瑪麗亞·拉杜圖，以精彩的演奏技巧驚豔全場，更特別的是他們展現出超齡的藝術成熟度和絕妙的選曲。不但細膩精準地演出了海頓的C大調鋼琴三重奏，作品Hob.XV: 27，而貝多芬鋼琴三重奏第六號，作品70/2中優雅的行板，可可貝里三重奏以充滿戲劇性的力度呈現。他們也挑選了蘇爾澤的鋼琴三重奏《1988》為作曲家的生日祝賀，這首室內樂富含狂烈的情感和不受控制的推動力，對這幾位年輕音樂家再適合不過。演奏孟德爾頌d小調鋼琴三重奏，作品49時，以浪漫詩意在觀眾心中烙下深刻印象。在莫札特的安可曲之後，雷聲般的掌聲轟動全場。」

——上奧地利新聞報 *Oberösterreichische Nachrichten*

"The Viennese "Trio Kokopelli" in Lambach's "Sommerreflektorium": Full of technical brilliance, deep cantability, emotionally charged and with hardly restrainable impetus. With Balduin Sulzer's "Piano Trio 1988", the very young artists from the highest level created a musical firework. Accurate the poetry of Mendelssohn, delicately ornamented the Haydn Trio, Beethoven's op.70/2 captivating. Loudly roaring applause!"

「來自維也納的可可貝里三重奏於蘭巴赫夏季食堂演出，他們的技巧純熟，音樂如歌般輕柔流暢，富含情感，且懷著幾乎抑制不了的動力。在蘇爾澤的鋼琴三重奏《1988》中，這些最高等級的年輕

音樂家一齊迸發出了音樂的花火。孟德爾頌作品中的詩意得以精確的表達，海頓的鋼琴三重奏也有精巧的點綴，貝多芬的鋼琴三重奏第六號，作品70/2被賦予了迷人的魅力。觀眾的如雷掌聲不絕於耳！」

——新皇冠報 *Neue Kronenzeitung*

"Previously, there was the chance to listen to Beethoven's Triple Concerto and to get acquainted with the excellent trio Kokopelli: Maria Radutu (piano), Nina Heidenreich (violin) and Thomas Kaufmann (cello), together with the casual yet concentrated conductor Eröd, focused on the difficult work with passion. They are all in their early twenties, their musical future seems assured."

「先前在偶然的機會下聽到了貝多芬的《三重協奏曲》，並認識了傑出的可可貝里三重奏：鋼琴家瑪麗亞·拉杜圖、小提琴家妮娜·海登里希（Nina Heidenreich）和大提琴家湯瑪士·考夫曼（Thomas Kaufmann），與三人合作的指揮艾魯德（Eröd）個性隨興但神情專注，他們用熱情完美詮釋了艱深的樂曲。三人都還只是二十出頭的青年，他們在樂壇的前途無可限量。」

——維也納日報 *Wiener Zeitung*

"Light-handed - this word would have to be invented as a counterpart to the familiar light-footed to describe the essence of Maria Radutu's piano playing"

「應該要發明與『步履輕盈』（light-footed）相呼應的『指尖輕盈』（light-handed）一詞，才能用來形容瑪麗亞·拉杜圖演奏的精髓。」

——信使報 *Kurier*

"Rachmaninov's 2nd Piano Concerto needs a certain virtuosity高超技巧 and brings the danger of getting performers to slip into sentimentality. Both problems have been overcome by the young musician: pianist Maria Radutu played confidently, expressive."

「演奏拉赫曼尼諾夫的第二號鋼琴協奏曲需要一定程度的高超技巧，否則演出者很可能會陷入愁雲慘霧。但新生代鋼琴家瑪麗亞·拉杜圖把這些問題都克服了，她的演出充滿自信，令人激賞。」

——奧地利新聞報 *Die Presse*

"Maria Radutu, a 19-year-old student revealed to Rachmaninov her safe technique, musicality, her joy with rich sound: it is remarkable how easily she masters the extremely difficult passages, chord transitions and cascades of sound, big bows beautifully contoured and always provided with clear, smooth tone for density and thrill. A harmonious, rich way of playing. "

「十九歲的瑪麗亞·拉杜圖向拉赫曼尼諾夫展現了完美的技巧和音感，渾厚的樂音裡還有她藏不住的欣喜。瑪麗亞的能力令人激賞，不僅輕鬆地掌握了極度困難的片段、和弦轉換和一連串的音符，還能持續奏出清晰順暢的音調，為樂曲增添了厚度和刺激。她擁有和諧悅耳且又豐富多元的演奏技巧。」

——皇冠報 *Kronen Zeitung*