



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



What Love Tells Me

Mahler



艾度·迪華特
Edo de Waart
指揮 conductor



Kelley O'Connor

女中音
mezzo-soprano

10&11|2|2010

Wed & Thu 8PM

香港文化中心音樂廳

HK Cultural Centre Concert Hall

藝術總監兼總指揮
Edo de Waart
artistic director & chief conductor

www.hkpo.com

香港管弦樂團由香港特別行政區政府資助 · 香港管弦樂團為香港文化中心場地伙伴

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre



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迪華特的馬勒三

De Waart's Mahler 3

艾度·迪華特
指揮

Edo de Waart
conductor

奧康娜
女中音

Kelley O'Connor
mezzo-soprano

香港管弦樂團合唱團
女聲部

Ladies of the
Hong Kong
Philharmonic Chorus

香港兒童合唱團
The Hong Kong
Children's Choir

節目

馬勒

D小調第三交響曲

第一部份

I. 剛強·果斷

第二部份

II. 小步舞曲速度·中板

III. 自在地·詼諧地·從容不迫

IV. 甚緩板·神秘地

V. 爽朗的速度及盡情表達

VI. 緩板·祥和地·傷感地

Programme

MAHLER

Symphony No. 3 in D minor

Part I

I. Kräftig. Entschieden (Strong. Decisive)

Part II

II. Tempo di Minuetto. Sehr mässig
(In the tempo of a minuet. Very Steady)

III. Comodo. Scherzando. Ohne Hast
(Comfortably. Like a Scherzo. Unhurried)

IV. Sehr langsam. Misterioso
(Very slow. Mysterious)

V. Lustig im Tempo und keck im Ausdruck
(Cheerful in tempo and bold in expression)

VI. Langsam. Ruhevoll. Empfundener
(Slow. Peaceful. Deeply felt)

各位觀眾

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香港管弦樂團

HONG KONG
PHILHARMONIC ORCHESTRA



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發展經理吳凱明小姐 Miss Edith Ng, Development Manager

Tel: 2721 0772 Email: edith.ng@hkpo.com



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For sponsorship and donation enquiries, please feel free to contact

Ms Angela Hui, Director of Development on (852) 2721 2030 or via email at angela.hui@hkpo.com

“一氣呵成…… 驚天動地， 完全符合馬勒的原意。”

李歐梵，《信報》月刊

“HKPO’s beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better.” *South China Morning Post*

藝術總監兼總指揮 艾度·迪華特 Artistic Director and Chief Conductor Edo De Waart



香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，近三十年來已發展成集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過一百五十場的演出，觸動二十萬樂迷的心靈。

在享譽國際的指揮大師艾度·迪華特領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒全套交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。2009/10樂季的重頭戲，非數貝多芬的《費黛里奧》歌劇音樂會及馬勒的《大地之歌》不可，而其他與港樂同台的閃爍樂壇巨星則包括：鋼琴家蒂博代、比拉索夫斯基及李維斯，小提琴家張永宙及大提琴家伊瑟利斯。傳奇指揮羅傑斯特汶斯基大師駕臨，廣大樂迷萬勿錯過。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，以助迪華特實現他對樂團的宏願。此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。

The Hong Kong Philharmonic Orchestra (HKPO) is one of Asia’s leading orchestras. Enriching Hong Kong’s cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents in the last three decades, attracting world-class artists to perform on the same stage. HKPO annually touches the lives of 200,000 music lovers through more than 150 performances.

Under the leadership of its internationally renowned conductor Edo de Waart, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire, have become highly anticipated events as well as musical milestones for the Orchestra. Beethoven’s *Fidelio* opera-concert and Mahler’s *Das Lied von der Erde* are inarguably the major highlights of the 2009/10 season. Many great artists perform with the HKPO, from pianists Jean-Yves Thibaudet, Boris Berezovsky and Paul Lewis, violinist Sarah Chang to cellist Steven Isserlis. The visit of the legendary Gennadi Rozhdestvensky is also an event not to be missed.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic’s Principal Patron, enabling Maestro de Waart’s artistic vision for the Orchestra to be realized. Swire’s sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra’s history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public.



港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。樂團亦嘗試踏出純古典音樂的範疇，期邀請中、外流行歌手同台演出，吸引更多年青觀眾接觸古典音樂。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。2007/08樂季，港樂分別於上海之春國際音樂節及北京國際音樂節中亮相。2009年，樂團更在艾度·迪華特的領導下到廣州星海音樂廳、北京國家大劇院及上海大劇院作中國巡演，為廣大中國聽眾演出六場精彩音樂會。

香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面和獲取公眾支持。👉

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts. These included, the largest symphonic event of the year, *Swire Symphony Under the Stars* at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids, and once in a while, the Orchestra drops the formality of the classical concerts to crossover with Western and Chinese pop stars.

The Orchestra also builds its reputation and raises its artistic standards by touring. In 2007/08 season, the Orchestra performed in the Shanghai Spring International Music Festival and the Beijing Music Festival. In 2009, the Orchestra undertook a major six-concert tour of China, including the Xinghai Concert Hall in Guangzhou, Beijing's National Centre for the Performing Arts and Shanghai Grand Theatre under the leadership of Maestro Edo de Waart.

In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years. 🏆

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region
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A Sound Commitment



Gidon de Waart



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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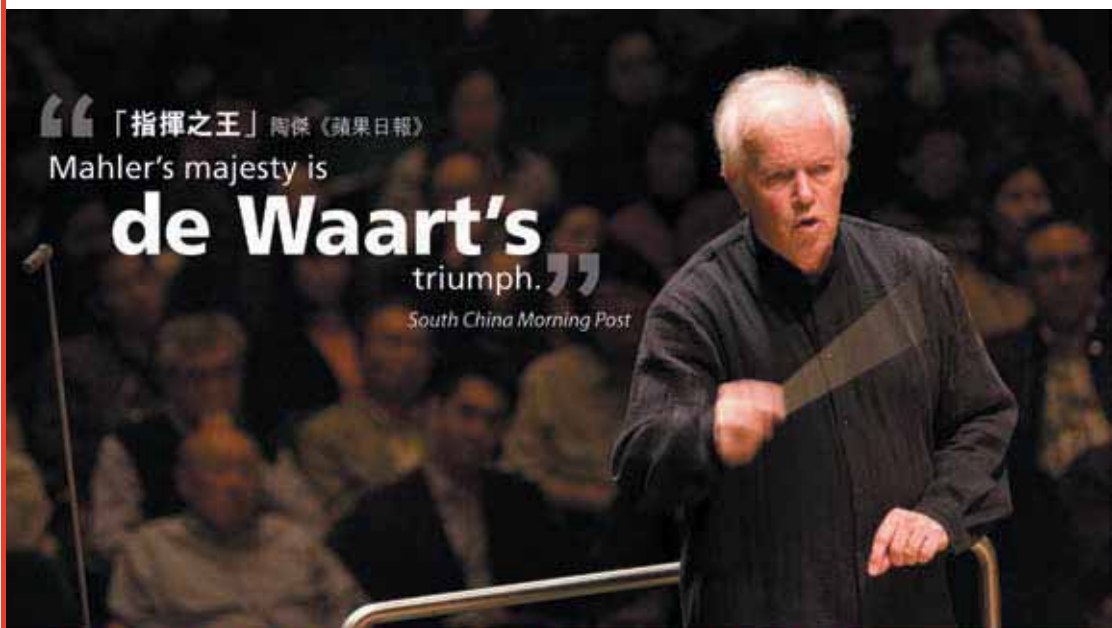
SWIRE

“「指揮之王」 陶傑《蘋果日報》

Mahler's majesty is

de Waart's
triumph.”

South China Morning Post



藝術總監兼總指揮 艾度·迪華特

Artistic Director and Chief Conductor Edo De Waart

香港管弦樂團藝術總監兼總指揮艾度·迪華特享譽國際，素有「樂團建造者」的美譽，擅於成功將其帶領的樂團提升至高度卓越的藝術水平。他曾擔任的要職包括：悉尼交響樂團及荷蘭電台愛樂樂團的藝術總監兼總指揮、荷蘭歌劇院總指揮，以及鹿特丹愛樂樂團、三藩市交響樂團和明尼蘇達樂團的音樂總監。他亦會由2009/10樂季起出任美國密爾沃基交響樂團的音樂總監。

除指揮交響樂外，迪華特亦曾於世界各頂尖歌劇院執棒，如：倫敦科芬園、德國拜萊特、巴黎巴士底、紐約大都會，並曾在三藩市和悉尼指揮全套華格納《指環》歌劇音樂會。他指揮港樂演出李察·史特勞斯的《莎樂美》、《深宮情仇》、《玫瑰騎士》、《女武神》第一幕及浦契尼的《蝴蝶夫人》歌劇音樂會，均獲高度評價。

艾度·迪華特憑藉其傑出的音樂成就榮獲多項殊榮。他分別獲得荷蘭政府頒發雄獅勳位，以及澳洲政府頒發澳洲勳章，以表揚他於擔任悉尼交響樂團藝術總監兼總指揮任內期間，對提升澳洲文化藝術生活所作出的貢獻。他又獲香港演藝學院頒發榮譽院士，以肯定他於國際間取得的音樂成就，特別是他對培育香港新一代音樂家所作出的努力。👉

Edo de Waart is the Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra. Renowned as an “orchestral builder” who has the enviable ability to transform his orchestras into world-class ensembles, Edo de Waart has held such distinguished positions as Chief Conductor and Artistic Director of the Sydney Symphony and the Netherlands Radio Philharmonic, Chief Conductor of the Netherlands Opera, as well as Music Director of the Rotterdam Philharmonic, San Francisco Symphony and Minnesota Orchestras. He has also taken up the Music Directorship of the Milwaukee Symphony Orchestra from the 2009/10 season.

As an opera conductor, Edo de Waart has enjoyed success in many of the great opera houses of the world, including Covent Garden, Bayreuth, Bastille and the Metropolitan Opera. He has led highly regarded Wagner Ring Cycles in San Francisco and Sydney. He has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, as well as Puccini's *Madama Butterfly* with the Hong Kong Philharmonic.

Maestro de Waart has received a number of awards for his outstanding achievements in music. He is a Knight in the Order of the Dutch Lion and he was awarded the Order of Australia – a reflection of his invaluable contribution to Australian cultural life during his decade with the Sydney Symphony. He was appointed an Honorary Fellow of the Hong Kong Academy for Performing Arts in recognition of his contribution to music internationally, and in particular, his commitment to developing future generations of musicians in Hong Kong. 👉



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奧康娜

Kelley O'Connor

女中音
mezzo-soprano

奧康娜的聲線得天獨厚，她對音樂的理解深刻，遠超其年紀所能及。她的演出往往令人留下深刻印象，讓這位格林美得獎女中音火速於同輩傑出歌唱家中冒起。

2009/10樂季，這位加州女中音的演出頻繁，當中包括：重返洛杉磯愛樂，在杜達梅爾指揮下演出李伯森的《聶魯達之歌》、再次和海汀克合作，與芝加哥交響樂團演出貝多芬第九交響曲、與聖保羅室樂團首演威爾的《七宗罪》、和荷蘭電台愛樂合演狄伯特的《我們時代的孩子》、在卡奈基音樂廳與諾靈頓爵士和聖路克樂團合作貝九、與赫埃及匹茲堡交響樂團合作、聖地牙哥交響樂團、奧克拉荷馬城市愛樂合作，布達佩斯節慶樂團和指揮費殊巡迴演出。其他演出有：與卡加利愛樂合演巴赫聖約翰受難曲和紐約城市歌劇院的特別音樂會。

近期的重點演出包括：與紐約愛樂及馬錫爾演出拉威爾的《小孩與魔法》、與巴爾的摩交響樂團和蘭格利演出莫扎特的安魂曲、與洛杉磯愛樂室樂協會合作演出布拉姆斯的為女中音、中提琴和鋼琴而寫的歌曲、與洛杉磯愛樂和沙羅倫演出貝里奧的《迷宮II》、與BBC交響樂團和明蘇克在巴比肯中心演出格利荷夫的《淚之泉》、與巴爾的摩交響樂團和加德納演出貝九，以及一場為慶祝聖達菲歌劇院50周年的歌劇詠嘆調及合奏特別音樂會。



Possessing a voice of uncommon allure, musical sophistication far beyond her years, and intuitive and innate dramatic artistry, the Grammy Award-winning mezzo-soprano Kelley O'Connor has emerged quickly as one of the most compelling performers of her generation.

During the 2009/10 season the California native's impressive calendar includes a return to the Los Angeles Philharmonic for Peter Lieberson's *Neruda Songs* under the baton of Gustavo Dudamel; she also will be reunited with Bernard Haitink for Beethoven's Ninth Symphony with the Chicago Symphony Orchestra. O'Connor makes her débuts with the St Paul Chamber Orchestra in Weill's *SiebenTodsünden*, and with the Netherlands Radio Philharmonic in Michael Tippett's *A Child of Our Time*. The American mezzo also performs Beethoven's Ninth with the Orchestra of St Luke's at Carnegie Hall under Sir Roger Norrington, as well as with the Pittsburgh Symphony and Manfred Hönneck, the San Diego Symphony, the Oklahoma City Philharmonic, and on tour with the Budapest Festival Orchestra and Iván Fischer. She sings Bach's St John Passion with the Calgary Philharmonic, and appears in a gala concert for the New York City Opera.

Highlights of recent seasons have included performances of Ravel's *L'Enfant et les Sortilèges* with Lorin Maazel and the New York Philharmonic, Mozart's Requiem with Louis Langrée and the Baltimore Symphony Orchestra, Brahms's Songs for Alto, Viola, and Piano with the Los Angeles Philharmonic Chamber Music Society, Berio's *Laborintus II* with Esa-Pekka Salonen and the Los Angeles Philharmonic, Golijov's *Ainadamar Suite* with the BBC Symphony Orchestra conducted by Roberto Minczuk at the Barbican Centre, Beethoven's Symphony No. 9 with Edward Gardner and the Baltimore Symphony Orchestra, and a gala concert of opera arias and ensembles to celebrate the 50th anniversary of the Santa Fe Opera.

香港管弦樂團合唱團女聲部

Ladies of the Hong Kong Philharmonic Chorus

道世民

合唱團團長

道世民是極具聲望的管弦樂及歌劇指揮家。他曾任澳洲歌劇院的首席合唱團團長、葡萄園歌劇團的音樂總監、喬治的歌劇團、澳洲布若姆星光下的歌劇團及悉尼音樂學院歌劇系的總聲樂導師。他現在是自由指揮家，在澳洲及國際間同樣活躍。道世民於昆士蘭音樂學院完成音樂學士(鋼琴)及深造文憑(歌劇)，之後再於倫敦皇家音樂學院及歐洲進修。聲樂指導方面，他又曾受教於高文花園、英國國家歌劇院及巴黎歌劇院的音樂指導。

Simon Kenway

Chorus master

Simon Kenway is an established and highly respected orchestral and operatic conductor. He has held posts as Principal Chorus Master of Opera Australia, Musical Director for Opera in the Vineyards, Opera by George and Opera Under the Stars in Broome, as well as Conductor and Chief Vocal Coach for the Sydney Conservatorium Opera School. He now works as a freelance conductor, both internationally and in Australia. Simon obtained a Bachelor of Music degree (Piano) and a Postgraduate Diploma (Opera) from the Queensland Conservatorium of Music before continuing postgraduate studies at the Royal College of Music, London and in Europe. He has trained as a vocal coach with leading répétiteurs from Covent Garden, the English National Opera and Paris Opera.

演出者 Performers

河北塔	Petra Bach	江維美	Kong Wai Mei Jessie	Mary Paciello	
竇文珊	Siân Bowen	黎樂婷	Lai Lok Ting	潘慧賢	Jeany Wai Yin Poon
	Gemma Bryant	黎柏慧	Lai Pak Wai	邵馮詠愛	Marissa Fung Shaw
車蘊詩	Chair Wan Sze	林沛瑜	Lam Pui Yue Annie	孫明慧	Suen Ming-wai Vivian
	Joanne Chan	林應如	Lam Ying Yu	岑欣妍	Sum Yan Yin
	Suzan Sin Man Chan	林凱茵	Lam Amy	鄧惠恩	Wendy Wai Yan Tang
陳德美	May Chan	劉俊敏	Lau Chun Man Lorraine	鄧曦茵	Tang Hei Yan Melody
陳卓愉	Chan Cheuk Yu Cherry	羅康怡	Law Hong Yee Connie	唐嘉莉	Carrie Tong
陳希敏	Chan Hei Man	李詠兒	Lee Wing Yee Winnie	唐芳玲	Cherry Tong
陳基望	Chen Chi Wang Harmony	李嘉璐	Lee Ka Lo Carol		Nicky Wilkinson
鄭詠宜	Connie Cheng	李載欣	Agatha Lee	黃偉樺	Pancy Wong
張力安	Cheung Lik On Leona	李藹恩	Lee Oi Yen	王麗媚	Wong Lai Mei Mimi
程巧詩	Ching Hau Sze	梁淑嫻	Leung Shuk-han Rita	黃婉薇	Wong Yuen Mei Mylthie
趙樂琳	Chiu Lok Lam Lorraine	李珮盈	Li Pui Ying Winnie	黃美怡	Frances Wong
張吟晶	Cong Ying Zing Samantha	李佩雯	Patricia Li	王宛璣	Rufina Yuen-kee Wong
周恩詠	Chow Yan Wing	劉一瑤	Charmaine K. Liu	黃靜如	Wong Ching Yu Amy
	Onami Eri	盧穎雯	Lo Wing Man	黃小娟	Agnes Siu Kuen Wong
霍沅琪	Fok Yuen Kei Vivien	駱卓兒	Lok Cheuk Yee	黃曼盈	Wong Man Ying Mandy
方寧遠	Fiona Fong	麥文艷	Mak Man Yim Katherine	黃慧璇	Gloria Wong
何祉箋	Ho Jee Jin Eunice	莫善貽	Mok Shan Yi	王靄敏	Wong Oi Man
何君遜	Iris Ho	伍倩彤	Kylie Ng		Jane Yang
許玉華	Hui Yuk Wah Henrietta	吳學而	Ng Hok Yee	葉羨萱	Lily Yip
許羨儀	Lovina Hui	伍凱彤	Ng Hoi Tung	余朗程	Phoebe Long Ching Yu

香港兒童合唱團

The Hong Kong Children's Choir

香港兒童合唱團 (簡稱「香兒」) 成立於1969年，為政府註冊非牟利慈善團體，多年來積極推動藝術教育，為香港音樂及文化界培育不少人才。現時「香兒」已成為世界上人數最多、組織最龐大的兒童合唱團，更發展為一個多元兒童藝術教育團體。在現任音樂總監兼首席指揮霍嘉敏女士及過百位專業導師的悉心指導下，團員進行饒有趣味的學習，並通過有系統的藝術訓練，了解到群體精神和處事嚴謹的重要性，為他們踏足社會作好準備。

「香兒」每年均獲不同團體邀請到外地演出，把愛與和平的訊息傳遍世界，足跡遍佈多個國家。團員精湛的演出令各地人士驚訝於小小的香港，竟能培養如此出眾的兒童合唱團，並被冠以「小小音樂親善大使」和「世界最傑出兒童合唱團之一」的美譽。「香兒」於2003年獲選為「中國十大少年合唱團」，更於匈牙利「Vivace 2006 國際合唱節」中奪得最高殊榮的「最受觀眾歡迎大獎」。

黃日珩
合唱團導師

The Hong Kong Children's Choir (HKCC) was founded in 1969 as a registered non-profit-making charitable organization and has made tremendous contributions for children's arts education in Hong Kong. HKCC is now the biggest choir in the world and has grown into a diversified arts education organization for children. Under the supervision of Kathy Fok, the current Music Director and Principal Conductor, and more than 100 professional tutors, choir members not only develop their artistic talents, but also learn the importance of team spirit through interesting and well organized practices.

HKCC is invited to perform overseas each year, spreading the message of love and peace in different parts of the world. The Choir has been well received and appreciated in many countries, gaining an international reputation as the "Little Goodwill Singing Ambassadors" and "one of the best children's choirs in the world". HKCC was named "China's Top Ten Children Chorus" in 2003 and won the prestigious "Award of the Audience" at the "Vivace 2006 International Choir Festival" in Hungary.

Apollo Wong
Chorus master

演出者 Performers

洪瑋洛 Ang Wai Lok
區俊禧 Au Chun Hei
陳弘舜 Chan Wang Shun
陳兆暘 Chan Siu Yeung
陳家康 Chan Ka Hong Gary
陳慶生 Chan Hing Sang Hamsun
戚浩峰 Chick Ho Fung
馮正熙 Fung Ching Hei
馮孫昶 Fung Sun Chong
胡浩賢 Hu Hao Xian James
葉子熙 Ip Tsz Hei
關庭皓 Kwan Ting Ho
黎曦偉 Lai Hei Wai
林正弦 Lam Ching Yin
劉智恒 Lau Chi Hang Raymond

劉溢仁 Lau Yat Yan
李凱正 Lee Hoi Ching
梁雋謙 Leung Chun Him
梁銳志 Leung Rui Zhi Eugene
梁梓彥 Leung Zi Yan Ian
李卓文 Li Cheuk Man Chapmann
李洛希 Li Lok Hei
李卓鴻 Li Cheuk Hung
廖梓丞 Liu Tsz Shing
劉翎官 Liu Ling Koon
陸家曦 Luk Ka Hei Joshua
吳子軒 Ng Chi Hin Amos
吳柱業 Ng Chu Yip
龐智楷 Pong Zhi Kai
戴柏熙 Tai Pak Hei

陳楚天 Tan Timothy Spencer
丁仕浚 Ting Shi Chun Daniel
杜沛樺 To Pui Wah
杜梓灝 To Tsz Ho
曾宇羲 Tsang Yu Hay
文思皓 Winnington Ingram Theo
黃子衡 Wong Tsz Hang
黃尚甯 Wong Soeng Ning
黃怡 Wong Yi
黃俊浩 Wong Chun Ho Toby
胡晉謙 Wu Chun Him
楊進業 Yeung Chun Yip
余思愷 Yue Si Jun

馬勒

Gustav Mahler

1860-1911

D小調第三交響曲

第一部份

I. 剛強·果斷

第二部份

II. 小步舞曲速度·中板

III. 自在地·詼諧地·從容不迫

IV. 甚緩板·神秘地

V. 爽朗的速度及盡情表達

VI. 緩板·祥和地·傷感地

馬勒1860年7月7日生於卡利斯特，雙親共有14名子女，只有六個長大成人；馬勒本來排行第二，但在六人當中排行最長。馬勒雙親雖非音樂家，但父親也確實購置了鋼琴（老馬勒身為成功商人，實則視鋼琴為身份象徵多於樂器）。馬勒幼年隨家鄉一位低音大提琴手學過鋼琴，而且進步神速，才十歲已首次舉行公開音樂會。後來父親把他送往布拉格升學，繼續接受普通教育。在布拉格，馬勒的鋼琴造詣吸引到一位懂音樂的莊園管理人注意，後者更說服老馬勒把兒子送往維也納音樂學院。1875年9月20日，馬勒正式入讀維也納音樂學院。

馬勒主修鋼琴時成績彪炳，但兩年後卻放棄了鋼琴，專攻作曲；1878年畢業時獲頒校內「作曲家獎」；畢業後當過一陣子音樂老師，1880年完成清唱劇《悲傷之歌》（馬勒自認「這是第一首真的讓我覺得自己已成為作曲家的樂曲。並稱之為他的作品一）。可是，馬勒以《悲傷之歌》參賽卻無功而還：「要是《悲傷之歌》為我贏得貝多芬獎那600奧地利盾，我一生就會截然不同了。」

Symphony No. 3 in D minor

Part I

I. Kräftig. Entschieden (Strong. Decisive)

Part II

II. Tempo di Minuetto. Sehr mässig
(In the tempo of a minuet. Very Steady)

III. Comodo. Scherzando. Ohne Hast
(Comfortably. Like a Scherzo. Unhurried)

IV. Sehr langsam. Misterioso
(Very slow. Mysterious)

V. Lustig im Tempo und keck im Ausdruck
(Cheerful in tempo and bold in expression)

VI. Langsam. Ruhevoll. Empfundener
(Slow. Peaceful. Deeply felt)

The second of 14 children, and the first of just six to survive to maturity, Gustav Mahler was born in Kalište, Bohemia on 7th July 1860. Neither of his parents were musical, but his father did buy a piano (as a successful businessman he regarded such an acquisition more as a status symbol than a musical instrument) and Gustav had some lessons on it from a local double-bass player. He made such remarkable progress that he gave his first public concert when he was just 10. His father sent him to Prague to further his general education and it was there that his pianistic skills came to the attention of an estate manager and amateur musician who persuaded Mahler's father to send the boy to the Vienna Conservatoire. Mahler duly enrolled on 20th September 1875.

He was successful as a piano student, but dropped the instrument after a couple of years in favour of composing, and on graduating in 1878, won the Conservatoire's Composer's Prize. For a short time he worked as a music teacher, and in 1880 completed his cantata *Das klagende Lied* (which he, himself, said was "the first work in which I really found myself as a composer. I call that work my Opus 1"). He submitted it unsuccessfully for an award; "Had I been granted the Beethoven Prize of 600 gulden for *Das klagende Lied* my whole life would have taken a different turn".

1881年10月，馬勒獲盧布爾雅那(現斯洛維尼亞首府)國家歌劇院聘為指揮，指揮生涯正式開始；1897年，馬勒獲聘為維也納歌劇院指揮，指揮事業更達顛峰。馬勒被譽為當時最優秀的指揮之一，工作繁重，平日沒空創作，因此通常只能在每年劇院夏休時動筆。正如馬勒自言：「被鎖鏈網在劇院的人不能寫出一疊又一疊的樂譜。他只能在休假時寫作。」

正因如此，單論數量，馬勒可謂作品最少的重要作曲家之一：只有九首交響曲(還有第十首交響曲的片段)和數十首歌曲；但這些作品對後世的影響卻非同小可，完全不成比例。馬勒雖然英年早逝(1911年5月18日)，但生前已被稱許為浪漫派後期最偉大的作曲家之一。

《葛洛夫音樂辭典》說馬勒「成就包括以歌曲重新為交響曲注入養份，找出旋律、調性、織體、曲式各方面的新手法，支撐最宏大的結構。」無疑，1902年6月9日首演的第三交響曲確是宏篇巨著。全曲演出時間接近兩小時，是馬勒所有交響曲中篇幅最長的一首，而且內容基調也崇高無比：「大自然及人在自然界的定位」。馬勒本人也認為此曲「肯定前無古人」，整個寫作過程歷時三載。

In October 1881 he took on the post of conductor at the Landestheater in what is now the Slovenian capital, Ljubljana, and so started a conducting career which culminated in his appointment, in 1897, as conductor of the Vienna Opera. His heavy schedule – Mahler was considered one of the finest conductors of the age – left little time for composing, and he wrote most of his music only during the summer breaks each year; as he once said, “a man who is chained to the theatrical gallery cannot produce piles of music. He can only write on his days of rest.”

As a result Mahler's output, in purely numerical terms, is one of the smallest of any major composer, comprising just nine (and part of a tenth) symphonies and a few dozen songs. But its significance to the subsequent development of music is out of all proportion to this meagre size. By the time of his premature death in Vienna on 18th May 1911 he was already being hailed as one of the greatest late-Romantic composers.

Grove Dictionary says of Mahler that “his achievement included the re-fertilization of the symphony with song, finding new melodic, tonal, textural and formal methods to support the most expansive structures”. The Third Symphony, premièred on 9th June 1902, is undeniably expansive; at almost two hours' playing time it is the longest of his symphonies, while its underlying theme could hardly be grander; Nature and of Man's place in the natural world. Mahler himself suggested that it “will be like nothing the world has ever heard!” and it took him some three years to complete.



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馬勒：第三交響曲 MAHLER: Symphony No. 3

1892年夏，馬勒應邀前往倫敦指揮。此行雖然名利雙收，但馬勒卻因沒空作曲而大發牢騷，誓言以後都不在夏休期間工作。翌年，他找到一處充滿田園景緻、位於巴伐利亞阿爾卑斯山區高地、處於阿特湖岸邊的度假勝地——史坦巴赫。馬勒愛上那裡秀麗的湖光、美妙的山色，更愛上身處其中的平靜心境。由這年起，馬勒連續三年的夏季都這裡度過，埋首寫作第三交響曲，最後在1896年8月脫稿。此曲除了明顯受自然景物影響外，也可見尼采的影響。當時，尼采史詩《查拉圖斯特拉如是說》(1885年出版)大受歡迎，內容也是圍繞「山脈」展開的。(第三交響曲完成那年，李察·史特勞斯也根據《查拉圖斯特拉如是說》寫成了交響詩。)

可是，馬勒卻一點都不認同尼采的哲學論證。馬勒傳記作者布勞歌夫寫道：「對馬勒來說，人的一切都跟大自然息息相關。大自然雖有使人重獲自由的力量，但卻沒有令馬勒反對文明。他知道自己在城裡有甚麼得著。大自然是個寶庫，像希臘神話中巨人安泰奧斯要一直觸碰大地母神一樣，馬勒靠著大自然來抖擻精神。馬勒的自然觀...包含了無所不包的觀念。這種萬物歸一的觀念貫串第三交響曲全曲。」

馬勒原本構思的第三交響曲共有七個樂章(第七樂章後來成了第四交響曲的終曲)。由完成到在克雷費爾德首演，已經是約六年後了。首演時由作曲家親自指揮，不但並為樂曲添了副題(「夏日早晨之夢」)，還為每個樂章都定了標題。

In 1892 Mahler had accepted a summer conducting engagement in London but, prestigious and lucrative as this was, he bitterly begrudged the time lost to composing and vowed to keep his summer months free in future. The following year he discovered the idyllic resort of Steinbach, high in the Bavarian Alps on the shores of the Attersee lake. He loved the mountains, the lakes, and, above all, the peace he found surrounded by such beautiful natural landscapes. He spent that summer, and the two following, at Steinbach working on his Third Symphony, which he finally completed in August 1896. Beyond the obvious influence of the landscape around him, Mahler was also influenced by the current popularity of Friedrich Nietzsche's epic, published in 1885, *Also Sprach Zarathustra* in which a mountain certainly plays a central role. (In the same year that Mahler completed his Third Symphony, Richard Strauss composed his own symphonic poem inspired by Nietzsche's work.)

Mahler was, however, not at all in sympathy with Nietzsche's philosophical argument. As his biographer, Kurt Blaukopf has written; "For Mahler, everything human is embedded in nature. The liberating power of nature does not incite him to decry civilization. He knows what he owes to the city. Nature is the storehouse from which, like the giant Antaeus touching mother earth, he replenishes his energies. Mahler's concept of nature ... embraces the idea of universality. This unity of all things pervades the Third Symphony".

Originally planned with seven movements (the seventh became the finale of the Fourth Symphony) Mahler provided a subtitle (Ein Sommermorgentraum – "A Summer Morning Dream") and programmatic movement titles for the première which he conducted in Krefeld some six years after he had completed the work.



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馬勒：第三交響曲

MAHLER: Symphony No. 3

第一樂章：「牧神甦醒。夏季昂首闊步地驅進」

此樂章演出時間超過半小時，被稱為史上最長的奏鳴曲式單一樂章，同時也是古今所有交響曲中，最長的第一樂章之一。主題由銅管齊奏奏出，加上強有力的定音鼓，描繪在田園背景（包括木管奏出的鳥語）裡牧神甦醒的情境，而敲擊樂器、低音木管和低音大提琴隆隆有聲，聲音低沉、原始。這一切最後結合成一段喧鬧的進行曲，刻劃夏季來臨。樂章結束時，音樂一下子變得興高采烈，欣喜若狂。

第二樂章：「草地上花兒跟我說」

經過第一樂章的雄奇震撼，第二樂章是比較輕鬆愉快的時刻：曲調個個清新可喜，管弦樂色彩錯綜複雜，精緻細膩的感覺始終如一。

第三樂章：「林中鳥獸跟我說」

早在1887年，馬勒就已把德語詩集《少年魔號》其中幾首詩譜曲，而本樂章則取材自這些早期作品之一。《夏日換班記》描述一隻布穀鳥跌死後，由夜鶯接替；此外，本樂章也引用了馬勒另一首歌曲的片段，原曲關於布穀鳥與夜鶯比試歌喉。樂章開始時，單簧管就馬上模仿鳥語。樂章整體氣氛活潑俏皮，但稍後被兩段號角曲阻礙，先是郵號號角曲，後來的號角曲更加氣勢磅礴；樂章結尾十分戲劇化，刻劃牧神突然闖入，劃破平靜祥和的氣氛。

Movement 1: *Pan awakens. The triumphal entry of summer*

This is said to be the single longest sonata-form structure ever written and, at well over half-an-hour's duration, ranks as one of the longest of all symphonic first movements. A unison brass statement of the main theme with powerful timpani strokes depicts Pan's awakening against a background of pastoral elements (including bird songs from the woodwind) and dark, primeval rumblings from percussion, low wind and basses. These elements eventually combine to represent summer's entry as a boisterous march, the movement ending with an almost manic outburst of exuberant joy.

Movement 2: *What the flowers of the meadow tell me*

After the awesome grandeur of the first movement, this provides a moment of light relief with its disarming tunes, intricate orchestral colours and over-riding sense of delicacy.

Movement 3: *What the beasts of the forest tell me*

As early as 1887 Mahler had set several poems from a German anthology called *Das knaben Wunderhorn*, and this movement is based on one of these early songs. *Ablösung im Sommer* ("Relief in Summer") concerns a cuckoo who falls to its death and is replaced by a nightingale; there's also a quote from another song about a cuckoo and a nightingale who enter into a singing competition. The bird-like character is immediately introduced by the clarinet and the movement's generally playful mood is interrupted, first by a distant Posthorn fanfare, then by a more powerful fanfare, and it closes in high drama as Pan bursts in on this generally peaceful scene.



AN DIE

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馬勒：第三交響曲

MAHLER: Symphony No. 3

第四樂章：「人跟我說」

馬勒把《查拉圖斯特拉如是說》中的《午夜之歌》譜曲，氣氛驟變。

人哪，聽著！
深沉的午夜在說什麼？
「我睡了，我睡了一
我從深沉的夢裡醒來：
世界是深沉的，
比白晝所想的還要深沉。
深沉是世界的痛苦；
快樂—比悲痛更深更沉；
痛苦說：走吧！
可是快樂渴望永恆—
深沉、深沉的永恆。」

Movement 4: *What man tells me*

An abrupt change of mood as Mahler sets the "Midnight Song" from *Also Sprach Zarathustra*;

O Mensch! Gib Acht!	O Man! Take heed!
Was spricht die tiefe Mitternacht?	What says the deep midnight?
"Ich schlief, ich schlief -	"I slept, I slept -
Aus tiefem Traum bin ich erwacht: -	From a deep dream I have awoken: -
Die Welt ist tief,	The world is deep,
Und tiefer als der Tag gedacht.	Deeper than Day knew.
Tief ist ihr Weh -	Deep is its pain -
Lust - tiefer noch als Herzelied.	Desire - deeper still than heartache.
Weh spricht: Vergeh!	Pain says: Pass away!
Doch all' Lust will Ewigkeit -	Desire longs for eternity -
- will tiefe, tiefe Ewigkeit!"	- deep, deep eternity!"

第五樂章：「天使跟我說」

鏗鏘的鐘聲、男童聲和女聲合唱為此樂章展開序幕。此樂章根據《少年魔號》一首接近兒童詩的詩篇寫成，天真爛漫。

Movement 5: *What the Angels tell me*

Clanging bells and boys' and women's voices set the scene for this setting of one of the innocent child-like poems from *Das Knaben Wunderhorn*;

三位天使唱著甜美的歌，
聲聲喜樂，響徹天國。
三位天使齊聲歡呼：
彼得罪孽得赦免！
桌前坐著的主耶穌，
正與十二門徒用晚膳。
耶穌說：


Es sungen drei Engel einen süßen Gesang,	Three angels sang a sweet song,
mit Freuden es selig in dem Himmel klang.	with blessed joy it rang in heaven.
Sie jauchzten fröhlich auch dabei:	They shouted too for joy
daß Petrus sei von Sünden frei!	that Peter was free from sin!
Und als der Herr Jesus zu Tische saß,	And as Lord Jesus sat at the table
mit seinen zwölf Jüngern das	with his twelve disciples and ate the
Abendmahl aß,	evening meal,
da sprach der Herr Jesus:	Lord Jesus said:

「你站著所為何事？
我看見，你為我而哭！」
「仁慈的主，我怎能不哭？
我犯了十誡！
漫無目的地走著、苦苦痛哭！
主啊，求你憐憫！」
「若犯十誡，
當跪下禱告，
永遠只愛神！
喜樂由天賜。」
天賜喜樂是有福的城，
天賜喜樂沒有終結！
天賜喜樂由彼得來領受。
耶穌把喜樂賜予彼得，
也永遠賜予世人。


“Was stehst du denn heir?
Wenn ich dich anseh’, so weinest du mir!”
“Und sollt’ ich nicht weinen, du gütiger Gott?
Ich hab’ übertreten die zehn Gebot!
Ich gehe und weine ja bitterlich!
Ach komm und erbarme dich über mich!”
“Hast du denn übertreten die zehen Gebot,
so fall auf die Knie und bete zu Gott!
Liebe nur Gott in alle Zeit!
So wirst du erlangen die himmlische Freud’.”
Die himmlische Freud’ ist eine selige Stadt,
die himmlische Freud’, die kein Ende
mehr hat!
Die himmlische Freude war Petro bereit’t,
durch Jesum und Allen zur Seligkeit.

“Why do you stand here?
When I look at you, you weep for me!”
“And should I not weep, kind God?
I have violated the ten commandments!
I wander and weep bitterly!
O come and take pity on me!”
“If you violated the ten commandments,
then fall on your knees and pray to God!
Love only God for all time!
So will you gain heavenly joy.”
The heavenly joy is a blessed city,
the heavenly joy that has no end!
The heavenly joy was granted to Peter
through Jesus and to all mankind
for eternity.

第六樂章：「愛跟我說」

這是對愛的頌讚，感人至深。馬勒無言地表達內心最深處的感受，為第一至第五樂章的所見所聞，締造平靜、圓滿的解決。樂章結構宏大，結尾的高潮氣勢磅礴，馬勒則指示演奏者：「不要蠻力。音色要柔和、高貴。」

Movement 6: *What love tells me*

A deeply-felt hymn to love, in which Mahler expresses his most personal feelings wordlessly, provides a calm and ultimately fulfilling resolution to all that has gone before. It builds expansively to a final triumphant climax which Mahler advises to be played; “Not with crude power. Muted, noble tone”.



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HONG KONG
PHILHARMONIC ORCHESTRA



何鴻毅家族基金
THE ROBERT H. N. HO
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何鴻毅家族基金駐團學員培訓計劃

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme

何鴻毅家族基金駐團學員培訓計劃成立的目的是為傑出的青年弦樂音樂家提供專業的弦樂及室內樂培訓。此計劃每年為多達十位來自亞洲區內頂尖音樂學院的華人青年音樂家提供發展機會。何鴻毅家族基金現正全力贊助此計劃，與香港管弦樂團共同培育及支持有潛質的青年音樂家。

駐團學員將會在團長夏定忠先生的指導下於港樂的弦樂器部份進行為期一個樂季的實習。另外，學員更會有機會與來港演出的世界著名音樂大師交流。這項充實的培訓計劃將令青年音樂家有機會晉身成為專業交響樂團的樂師。

被挑選成為2009/10樂季的駐團學員分別有來自北京中央音樂學院的小提琴手王粵和大提琴手李成，上海音樂學院的中提琴手張妹影和四川音樂學院的中提琴手范星，以及香港演藝學院的小提琴手柯雪和劉芳希。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持港樂這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電(852) 2721 1582 或電郵vanessa.chan@hkpo.com 與助理經理(樂團事務)陳韻妍小姐聯絡。



夏定忠 John Harding
樂團團長 concertmaster

1972年，夏定忠應指揮家冼文邀請到美國學習指揮，與此同時，隨蕭華斯坦進修小提琴。並於1975年於鄧肯活特贏得史波汀大獎的最傑出演奏家，其後擔任紐約大都會歌劇院的第一小提琴一職。

1985年，夏定忠成為了當時新成立的香港演藝學院的首席小提琴導師。隨後，他於海牙皇家音樂學院任教小提琴及室內樂演奏達十年之久。其間，指揮史雲蘭洛夫挑選他擔任海牙市立管弦樂團的團長，於該團工作的五年間，他同時擔任過倫敦交響樂團的客席團長。

1996年至2001年間，夏定忠受指揮艾度·迪華特邀請，重返澳洲擔任悉尼交響樂團的聯合團長及副指揮至2001年。自2006年9月起擔任香港管弦樂團的團長。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional development for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The Fellows will rehearse and perform with the Hong Kong Philharmonic Orchestra for one full orchestral season under the guidance of the concertmaster John Harding. In addition, they will have opportunities to exchange experiences with internationally renowned musicians performing in Hong Kong. This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra.

The Fellows for the 2009/10 season are violinist Wang Yue and cellist Li Cheng from the Central Conservatory of Music in Beijing, violist Zhang Shu-ying from the Shanghai Conservatory of Music and Fan Xing from the Sichuan Conservatory of Music and violinists Ke Xue and Liu Fang-xi from the Hong Kong Academy for Performing Arts.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: vanessa.chan@hkpo.com

In 1972, Mr Harding was invited to the United States by David Zinman to study conducting, at the same time continuing his violin studies with Joseph Silverstein. Then in 1975 he won the Albert Spalding Prize for the most outstanding instrumentalist at Tanglewood and later took a position as first violin with the Metropolitan Opera Orchestra.

In 1985, Mr Harding was principal teacher of violin at the newly formed Hong Kong Academy for Performing Arts. Later on, he was appointed Professor at the Royal Conservatorium in the Hague, where he taught violin and chamber music for ten years. Yevgeni Svetlanov chose him as leader of the Residentie Orchestra where he remained for a further five years and for a time he was Guest Leader of the London Symphony Orchestra.

From 1996 to 2001, he returned to Australia at the invitation of Edo de Waart and the Sydney Symphony to become Co-concertmaster and Associate Conductor. Since September 2006, he has been Concertmaster of the Hong Kong Philharmonic Orchestra.

香港管弦樂團 Hong Kong Philharmonic Orchestra

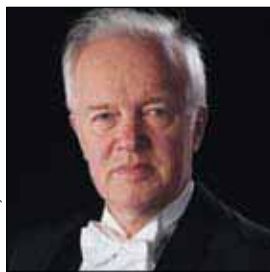


PHOTO Bobby Lee

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Cheung Chi Wai & Keith Hiro

第一小提琴 First Violins



夏定忠
John Harding
團長 Concertmaster



梁建楓
Leung Kin-fung
第一副團長
First Associate
Concertmaster



王思恆
Wong Sze-hang
第二副團長
Second Associate
Concertmaster



朱蓓
Zhu Bei
第三副團長
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



龍希
Long Xi



冒異國
Mao Yiguo



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



黃嘉怡
Christine Wong
Kar-ye



徐恆
Xu Heng



張希
Zhang Xi



周騰飛
Zhou Tengfei

第二小提琴 Second Violins



● 范丁
Fan Ting



▲ 梁文瑄
Leslie Ryang
Moon-sun



馬嘉蓮
Katrina Rafferty-Ma



鈴木美矢香
Miyaka Suzuki



冒田中知子
Tomoko Tanaka Mao



鄭之敏
Cheng Chi-man



李嘉道
Ricardo de Mello



方潔
Fang Jie



何嘉俊
Gallant Ho Ka-chun



簡宏道
Russell Kan Wang-to



巫國暉
Mo Kwok-fai



潘廷亮
Martin Poon
Ting-leung

第二小提琴
Second
Violins



閻宇晴
Alisa Yan Yuqing



* 柯雪
* Ke Xue



* 劉芳希
* Liu Fang-xi



* 王粵
* Wang Yue

中提琴
Violas



● 凌顯祐
Andrew Ling



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



范欣
Fan Yan



洪依凡
Ethan Heath



金俊立
Jonathan Kim



凌威廉
William Lane



白明
Pak Ming



孫斌
Sun Bin



王駿
Wang Jun



* 范星
* Fan Xing



* 張妹影
* Zhang Shu-ying

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳怡君
Chen Yi-chun



+ 關統安
+ Anna Kwan Ton-an



陳屹洲
Chan Ngat Chau



張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song



* 李成
* Li Cheng

低音大提琴
Double
Basses



○ 姜馨來
Jiang Xinlai



△ 鮑爾菲
Philip Powell



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmsberg



林達僑
George Lomdaridze



范戴克
Jonathan Van Dyke

- 首席 Principal
- 署理首席 Acting Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal
- △ 署理助理首席 Acting Assistant Principal

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Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛 Piccolo



施家蓮
Linda Stuckey

雙簧管 Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管 Cor Anglais



陳鷹信
Christopher Chen

單簧管 Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管 Bass Clarinet



簡博文
Michael Campbell

巴松管 Bassoons



■ 金瑞
Kam Shui



▲ 李浩山
Vance Lee

低音巴松管 Contra Bassoon



崔祖斯
Adam Treverton Jones

圓號 Horns



● 韋麥克
Mark Vines



■ 羅卓思
Lisa Rogers



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李妲妮
Natalie Lewis



李少霖
Horner Lee Siu-lam



高志賢
Marc Gelfo

小號 Trumpets



● 卡拉克
Jonathan Clarke

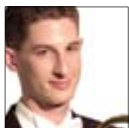


▲ 莫思卓
Christopher Moysé



華達德
Douglas Waterston

長號 Trombones



● 韋雅樂
Jarod Vermette



韋力奇
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貝爾迪
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大號 Tuba



● 陸森柏
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● 龐樂思
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敲擊樂器 Percussion



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馮嘉興*

Fung Ka Hing*

* 承蒙荷蘭電台愛樂樂團允許參與演出
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左：翼號；右：小號 Left: Flugelhorn; Right: Trumpet

誰是左馬馭者？

左馬馭者是駕駛馬車的人，18、19世紀時，馬車由排成兩列的馬牽頭，坐在左邊一排最前方的，就是左馬馭者。馬勒在第三交響曲第三樂章諧謔曲的手稿上分別標了兩次「左馬馭者」，標題出現的地方，就是兩段著名的郵號獨奏段。據說馬勒受到一首同名的詩歌啟發，詩中描寫的是春天時分一個景緻迷人的夜晚，一位郵車車夫在郊外的旅程(馬勒兒時亦有過同樣的郵車之旅)。

郵號是一件細小無閥的銅管樂器，是從前左馬馭者和守衛在郵車出發和離開時沿途作響號用的。時至今日，歐洲仍有很多國家的郵局以郵號來作標誌。19世紀中期，法國和德國的郵號經改良後加上閥，以符合馬勒第三交響曲的要求。真正的郵號很罕見，現在的演奏通常都改用翼號，翼號由郵號演化而成，而今晚你們聽到的亦正是翼號。

可是，你今晚卻不會在台上看到左馬馭者，因為作曲家要求郵號聽起來「像遠遠傳來的聲音」一樣，我們的助理首席小號莫思卓，就是今晚的左馬馭者，他將會在後台為大家演奏這段經典的郵號獨奏。



華格納在拜萊特節日劇院奠基儀式演奏**貝多芬第九交響曲**，成就貝九成為永恒經典。馬勒於1902年維也納分離展覽會開幕典禮中演繹由他親自改編的最終樂章—合唱，讓交響曲聲名更響。迪華特是指揮全套貝多芬的經驗將帥，五月，他將為大家帶來第一、第五及第九交響曲，讓人熱切期待。

Who is the Postilion?

Postilion is the rider of a horse-drawn coach. On the manuscript for the scherzo of his Third Symphony, Mahler wrote "Der Postillon!" (The Postilion!) twice, signifying the two famous posthorn episodes. It is believed that the composer was inspired by a poem of the same title, which describes a journey by post-coach (something in the composer's childhood experience) through a beautiful spring night in the countryside.

Posthorn is a small valveless brass instrument used in the past by postilions and guards on mail coaches to announce the arrivals and departures, and to call attention en route. Today, post offices in many European countries are still using the posthorn image as their emblem. By the mid-19th century in both France and Germany, they were made with valves, as required in Mahler's Third Symphony. Genuine posthorns are rare in modern days. They are often substituted by flugelhorns, descended from posthorns, as in tonight's performance.

Nevertheless, you will not see the "postilion" on stage tonight, as by Mahler's instruction, the posthorn should be heard "as if from the far distance". Our Assistant Principal Trumpet, Christopher Moyse, is your postilion tonight, and he will play the posthorn solo with the flugelhorn offstage.

Wagner performed **Beethoven's Ninth Symphony** at the ceremony for the laying the foundation stone of Festspielhaus in Bayreuth, and led the Symphony to eventual triumph. Mahler was also one of the contributors to magnify the Ninth to fame, by performing the arrangement of the choral finale in the opening of the Vienna Secession Exhibition of 1902. A veteran of numerous complete Beethoven cycles, Maestro de Waart will conduct the composer's First, Fifth and Ninth Symphony in May. Stay tuned for the latest news.

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大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Club Maestro is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Club Maestro members.

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所捐贈之罕有樂器 –

- 安域高·洛卡(1902)小提琴·由程立先生使用
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- Enrico Rocca (1902) Violin, played by Mr Cheng Li
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- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

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Edo de Waart, conductor

夢娜飛鳥 · 奧特，鋼琴
Mona Asuka Ott, piano

精彩節目選自《交響情人夢—最終樂章》電影

Highlights from the movie
Nodame Cantabile Finale



熱賣中 HOT PICK

艾度 · 迪華特的布魯赫納第八交響曲

Edo de Waart's Bruckner 8

27 Feb 2010

Sat 8pm

香港文化中心音樂廳

HK Cultural Centre Concert Hall

HK\$320 \$240 \$180 \$120

艾度 · 迪華特，指揮
Edo de Waart, conductor

2010香港藝術節節目

A 2010 Hong Kong Arts Festival Programme

節目 Programme

布魯赫納	第八交響曲 (1890諾華克版)
BRUCKNER	Symphony No. 8 (1890 Nowak version)



熱賣中 HOT PICK

未成交響曲

Unfinished Symphony

10 Mar 2010

Wed 8pm

香港大會堂音樂廳

HK City Hall Concert Hall

HK\$240 \$180 \$140 \$100

夏定忠，指揮/領奏
John Harding, conductor/director

全舒伯特節目

An all-Schubert programme

《軍隊進行曲》，作品733第一首

第八交響曲「未完成」

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Marche Militaire, D733 No. 1

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String Quartet in C, D956



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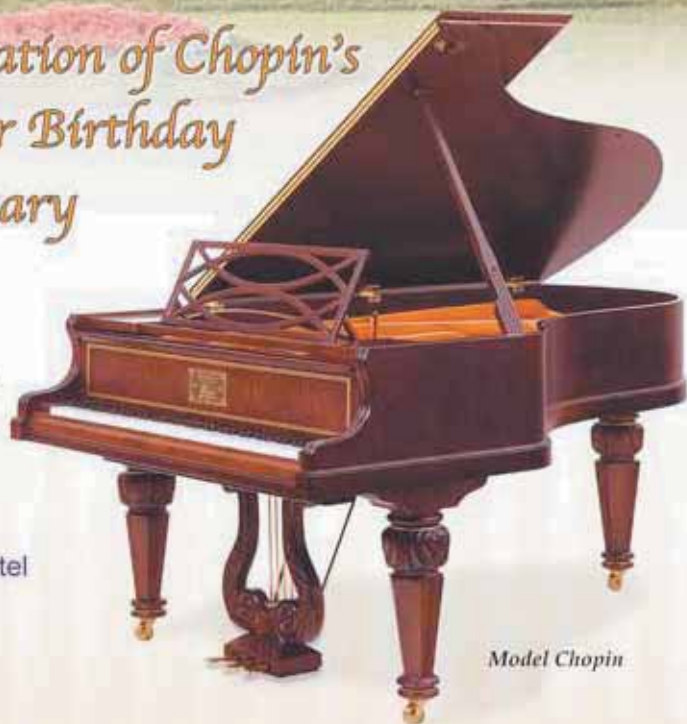
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