



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



# 馬勒 7

## MAHLER 7

SWIRE  
MAESTRO  
SERIES

艾度·迪華特  
Edo de Waart  
指揮 conductor

10 & 11 | 9 | 2010

FRI & SAT 8pm

HK Cultural Centre Concert Hall  
香港文化中心音樂廳

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

[www.hkpo.com](http://www.hkpo.com)

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# 太古音樂大師： 迪華特的馬勒七 Swire Maestro: De Waart's Mahler 7

艾度·迪華特 指揮

沈洋 低男中音

Edo de Waart conductor

Shen Yang bass-baritone

音樂會開始前45分鐘，4樓大堂設有由蘇柏軒 (10/9英語，11/9粵語) 主持的免費講座。

Free pre-concert talks by Perry So (10/9 English, 11/9 Cantonese) in the 4/F Foyer of Cultural Centre 45 minutes before each concert.

節目約於9時55分結束  
(上半場：4分鐘、7分鐘、4分鐘、3分鐘；下半場77分鐘)

Concert ends approx. 9:55pm  
(1st half: 4 mins, 7 mins, 4 mins, 3 mins; 2nd half: 77 mins)

## 全馬勒節目

《少年魔號》：聖安東尼向魚傳教

小鼓手

萊茵小傳說

不幸時的慰藉

中場休息

## 第七交響曲

慢板 — 快板

夜之樂 (中庸的快板)

諧謔曲 (幽暗地)

夜之樂 (溫柔的行板)

輪旋曲 — 終曲 (普通的快板 — 中庸但有活力的快板)

## An all-Mahler programme

*Des Knaben Wunderhorn*: Des Antonius von Padua Fischpredigt

Der Tamboursg'sell

Rheinlegendchen

Trost im Unglück

Interval

## Symphony No. 7

Langsam – Allegro

Nachtmusik (Allegro moderato)

Scherzo (Schattenhaft)

Nachtmusik (Andante amoroso)

Rondo – Finale (Allegro ordinario – Allegro moderato ma energico)

## 各位觀眾

欣賞美樂前，請關掉手提電話及其他響鬧裝置。場內不准飲食、攝影、錄音或錄影。我們歡迎閣下保留場刊，若不欲保留，請於完場後將場刊交回場地入口，以作循環再用。祝大家有一個愉快的音樂體驗。

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# A Sound Commitment

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香港管弦樂團

HONG KONG  
PHILHARMONIC ORCHESTRA



*Go de Waart*

Principal Patron 首席贊助





「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉晴之·《信報》

"HKPO's beautifully poised string phrasing, homogenous wind sound and impeccably restrained brass suggested that you might hear different, but not better."

Sam Olliver, South China Morning Post

**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，並已發展成一個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150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·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。

2010/11樂季，港樂邀得多位樂壇巨星助陣：朗朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里柏斯基將以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，將是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，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。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。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及獲取公眾支持。

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。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。今年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

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, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief 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.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Hong Kong audience will be treated to the music-makings of Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, will return with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. 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. 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 including 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. 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 Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. This September, de Waart and the HKPO appears at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It will be followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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“Mahler’s majesty is  
**de Waart’s triumph.”**

*Sam Olliver, South China Morning Post*

「指揮之王……迪華特指揮華格納，  
是要告訴全世界：  
香港管弦樂團從此不一樣了。」

陶傑，〈蘋果日報〉

## 艾度·迪華特

香港管弦樂團藝術總監兼總指揮

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。他現同時擔任美國密爾沃基交響樂團的音樂總監、聖保羅室樂團的藝術伙伴和荷蘭電台愛樂樂團的桂冠指揮。

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、浦契尼的《蝴蝶夫人》和貝多芬的《費黛里奧》歌劇音樂會，均獲高度評價。

迪華特經常應邀到各個世界一流的交響樂團擔任客席指揮及與無數著名音樂家合作，灌錄過的專輯多不勝數，他曾為 Philips、Virgin、EMI、Telarc及RCA等著名唱片品牌錄音，其中更包括為Octavia/Exton灌錄、與荷蘭電台愛樂合演的全套拉赫曼尼諾夫管弦樂作品及華格納歌劇序曲。

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

Artistic Director and Chief Conductor of the Hong Kong Philharmonic Orchestra

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, 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 is also the Music Director of the Milwaukee Symphony Orchestra, Artistic Partner of the Saint Paul Chamber Orchestra and Conductor Laureate of the Netherlands Radio Philharmonic.

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 and has conducted a series of critically acclaimed concert performances of Richard Strauss's *Salome*, *Elektra*, *Der Rosenkavalier* and Act I of *The Valkyrie*, Puccini's *Madama Butterfly* as well as Beethoven's *Fidelio* with the Hong Kong Philharmonic.

Edo de Waart is in constant demand as a guest conductor, regularly appearing with the world's leading symphony orchestras and musicians. His extensive recording catalogue encompasses releases for Philips, Virgin, EMI, Telarc and RCA. For Octavia/Exton, he has recorded the complete orchestral works by Rachmaninov and overtures of Wagner with the Netherlands Radio 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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# 馬勒 Gustav Mahler

1860-1911

德國民間故事集《少年魔號》1805年初版；雖然至今仍未確定馬勒何時讀到此書，但那想必是童年時代的事——兒童易受身邊事物影響，而《少年魔號》也不斷為馬勒提供靈感。馬勒的指揮家好友華爾寫道：「涉及許多能激發馬勒發揮想像力的事物：大自然、虔敬之心、渴望、愛情、生離死別、精靈世界、軍旅生涯、意氣風發的少年心態、孩童的遊戲、奇異的事物——集子裡的詩歌令這一切躍然紙上；馬勒將之銘記於心，藉歌曲把故事娓娓道來。」

馬勒最初在1880年代末為書中幾首詩歌譜曲（稱為《青春時光之歌》），1892至1901年間再把書中另外14首詩歌譜曲（稱為《幽默曲》，人聲配合管弦樂伴奏），後來再把《幽默曲》某些歌曲加插在交響曲裡自成樂章，最後剩下12首，組成鬆散的聯篇歌曲，歌曲次序沒有特定規律，甚至連所用嗓音也不只一種。曲子觸及各種情感和音樂情緒，當中數首講述士卒及其英靈，還有他們那些傷心欲絕的情人。🔥

We cannot be certain when Mahler first read the anthology of German folk tales first published in 1805 as *Des Knaben Wunderhorn* (The Boy's Magical Horn), but it was certainly sometime during his impressionable childhood, and it provided a constant source of inspiration throughout his life. As his friend and fellow-conductor Bruno Walter wrote, in *Des Knaben Wunderhorn* "Mahler found everything that stirred his imagination; Nature, piety, longing, love, parting, death, the spirit world, soldiering, youthful high spirits, children's games, whimsy – all this lived in him as it did in those poems, and so his songs poured forth".

He first set some of them to music in the late 1880s, calling them *Lieder und Gesänge aus der Jugendzeit* (Songs from a Time of Youth), and between 1892 and 1901 he set 14 more of *Des Knaben Wunderhorn* as a sequence for voice with orchestral accompaniment, originally calling them *Humoresken*. Some of these went to be movements of symphonies, but 12 remained as a loose song-cycle, the movements following no specific order and, indeed, not designed for a single voice. They cover a wide range of emotions and musical moods with several of them focusing on soldiers and soldiers's ghosts, and the girls and women left behind to grieve. 🔥

編制：短笛、兩支長笛、兩支雙簧管、英國管、降E調單簧管、兩支單簧管、三支巴松管、四支圓號、兩支小號、長號、大號、定音鼓、鈸、大鼓、銅鑼、懸鈸、小鼓、軍鼓、三角鐵、藤條、豎琴和弦樂組。

**Instrumentation:** piccolo, two flutes, two oboes, cor anglais, clarinet in E flat, two clarinets, three bassoons, four horns, two trumpets, trombone, tuba, timpani, cymbals, bass drum, tam-tam, suspended cymbal, snare drum, field drum, triangle, rute, harp, and strings.

馬勒：《少年魔號》  
MAHLER: *Des Knaben  
Wunderhorn*

生於天津，年青華人低男中音沈洋，於2007年勇奪BBC世界卡迪夫歌唱家大獎，2008年榮獲波爾列堤-布依東尼基金藝術家大獎，2009年4月於大都會歌劇院首演莫扎特《唐喬望尼》的馬賽圖，讓他成為於大都會首演的最年輕華人歌唱家。2010年2月，他再度獲邀參與《波希米亞的生涯》，飾演哲學家哥林一角。他的其他演出有：在北京國家大劇院演出海頓的《四季》和與紐約愛樂合作演繹韓德爾的《彌賽亞》等。

他曾於世界各地舉行獨唱會及參與香港藝術節、勃艮第酒樂節，以及薩爾茨堡音樂節一場由保頓指揮的年青歌唱家音樂會。他是首位錄製舒伯特《冬之旅》的華人，該專輯由風林唱片發行。2010年，他成為馬林斯基白夜星光藝術節的萬寶龍新聲。沈洋現於上海音樂學院任教。



沈洋  
Shen Yang

〈聖安東尼向魚傳教〉以樂團貼切地營造出流水似的背景，而且幽默之餘又略帶悲觀（魚群沒有把聖安東尼的話聽進去，繼續游向滅亡）。根據馬勒本人的評註，「全曲瀟灑苦樂參半的幽默感。聖安東尼似乎是喝醉了一口齒不清（由單簧管代表），語焉不詳。這裡的會眾多麼耀眼啊！鰻魚、鯉魚和狗魚呆頭呆腦地看著他，伸著僵直的脖子露出水面。我彷彿在樂譜上看見牠們，自己也不禁笑了。然後，佈道結束，會眾便往四方八面游開了。」

仿如葬禮進行曲的〈小鼓手〉寫於1891年8月10日，是全套《少年魔號》裡最哀傷的一首，述說原本被囚禁在地牢的鼓手被送到絞刑架，受刑前向群山和同僚告別。沒有小號、小提琴和中提琴，再加上英國管淒楚的告別旋律，令樂曲的憂鬱情緒更強烈。

〈萊茵小傳說〉十分開朗，坦率而快活，沸沸揚揚的配器為樂曲平添幾分赤子之心：歌者夢見舊情人所送的指環被拋進萊茵河，最後出現在國王的餐碟上；這樣，舊情人就會趕緊將指環送返。

1893年10月27日，《少年魔號》其中三首歌曲在漢堡首演，而〈不幸時的慰藉〉則是其中之一，內容講述一對情侶正在爭執，男的是個軍人，這時已經套上了馬鞍準備騎馬執勤；但情人卻笑他自以為英俊，而自己只因愚昧而愛上他。

我們相信這次是港樂首次演出《少年魔號》。

*Des Antonius von Padua Fischpredigt* (St Anthony of Padua preaching to the fishes). The orchestral textures create a suitably watery background to a song which mixes humour with a darker edge (the fishes don't listen and swim on to their fate). Mahler made his own commentary on this song; "A somewhat sweet-and-sour humour prevails; St Anthony seems to be drunk. His speech is slurred (in the clarinet) and confused. And what a glittering congregation! The eels and carp and the sharp-nosed pikes, with their stupid expressions as they look at him, stretching their stiff necks out of the water. I practically saw them in the music and burst out laughing. Then, the sermon over, the congregation swims away in all directions".

*Der Tamboursg'sell* (The Drummer Boy) was composed on 10th August 1891 and stands as the saddest of the set, taking the form of a funeral march as the young drummer boy is led out of his dungeon to face the gallows. He bids his farewells to the mountains and hills and to his fellow-soldiers. The gloominess of the music is enhanced by the absence of trumpets, violins and violas, and by the poignant farewell from the cor anglais.

*Rheinlegendchen* (Rhine Legend) is a wonderfully cheerful and unashamedly happy song to which Mahler's bubbling orchestration provides an almost childlike innocence, as the singer dreams of the ring given by his lost sweetheart being thrown into the great river only to be served up on a plate to a king. That way, the sweetheart will come hurrying back to return the ring.

*Trost im Unglück* (Comfort in Misfortune) is one of three songs from *Des Knaben Wunderhorn* which was first heard in Hamburg on 27th October 1893. In the form of a dispute between two lovers, the soldier is saddled up and ready to ride off to do his duty, while his maiden teases him that he is not so good-looking and handsome as he thinks and she only loves him out of foolishness. 🐉

We believe this is the Hong Kong Philharmonic's first performance of *Des Knaben Wunderhorn*.

**"The judges rightly chose the astonishingly gifted Chinese bass-baritone Shen Yang...his magnetic hold over the audience was extraordinary. It was one of those "a star is born" moments." *The Guardian***

Born in Tianjin, young Chinese bass-baritone **Shen Yang** is the winner of the 2007 BBC Cardiff Singer of the World. He received the Borletti-Buitoni Trust Award in 2008 and made his Metropolitan début as Masetto in *Don Giovanni* in April 2009. The début made him the youngest ever Chinese singers to perform in the Met. In February 2010, he returned as Colline in *La bohème*. Other engagements include, Haydn's *The Seasons* at the National Centre for the Performing Arts and the collaboration with the New York Philharmonic in Handel's *Messiah*.

He has held solo recitals around the world and has appeared at such festivals as, the Hong Kong Arts Festival, the Festival Musique et Vin in Burgundy and the Salzburg Festival in a young singers concert with Ivor Bolton. His recording of Schubert's *Winterreise* (Chinese Première) was released by FengLin Records. In 2010, he becomes the Montblanc New Voices at Stars of the White Nights at the Mariinsky. Shen Yang teaches at the Shanghai Conservatory of Music. 🐉

馬勒：《少年魔號》  
MAHLER: *Des Knaben  
Wunderhorn*

聖安東尼向魚傳教

聖安東尼來準備佈道  
卻發現教堂空無一人。  
於是走到河邊  
向魚群傳教；  
魚兒輕輕擺動著尾巴，  
陽光下，閃閃生輝。

懷孕的鯉魚  
全都游來，  
把嘴巴張得老大，  
留心地聽著：  
過去的佈道  
從未令鯉魚這麼高興。

尖嘴的狗魚，  
老是在打架，  
也匆忙地來到  
聽這個虔誠的人佈道；

還有那些美妙的、  
無時無刻在禁食的生物；  
我指的是鱈魚，  
也現身聽道；  
過去的佈道  
從未令鱈魚這麼高興。

漂亮的鰻魚和鱒魚，  
優雅地參加宴會似的，  
連牠們也撥冗  
光臨聽道。

Des Antonius von Padua Fischpredigt

Antonius zur Predigt  
Die Kirche find't ledig.  
Er geht zu den Flüssen  
Und predigt den Fischen;  
Sie schlag'n mit den Schwänzen,  
Im Sonnenschein glänzen.

Die Karpfen mit Rogen  
Seind all' hierher zogen,  
Hab'n d' Mäuler aufg rissen,  
Sich Zuhör'ns beflissen:  
Kein Predigt niemalen  
Den Fischen so g'fallen.

Spitzgöschete Hechte,  
Die immerzu fechten,  
Sein eilend herschwommen,  
Zu hören den Frommen.

Auch jene Phantasten,  
Die immerzu fasten;  
Die Stockfisch' ich meine,  
Zur Predigt erscheinen;  
Kein Predigt niemalen  
Den Stockfisch' so g'fallen.

Gut Aale und Hausen,  
Die Vornehme schmausen,  
Die selbst sich bequemen,  
Die Predigt vernehmen.

St Anthony of Padua preaching to the fishes

St Anthony arrives for his Sermon  
and finds the church empty.  
He goes to the rivers  
to preach to the fishes;  
They flick their tails,  
which glisten in the sunshine.

The carp with roe  
have all come here,  
their mouths wide open,  
Listening attentively:  
No sermon ever  
pleased the fish so.

Sharp-mouthed pike,  
that are always fighting,  
have come here, swimming hurriedly  
to hear this pious one;

Also, those fantastic creatures  
that are always fasting;  
The stockfish, I mean,  
they also appeared for the sermon;  
No sermon ever  
pleased the stockfish so.

Good eels and sturgeons,  
that banquet so elegantly,  
Even they took the trouble  
to hear the sermon.

還有蟹和烏龜，  
平常總是慢吞吞的，  
也急急從河床游上水面，  
來聽聖安東尼的聲音。  
過去的佈道  
從未令蟹這麼高興。

大魚、小魚、  
高貴的魚、普通的魚，  
全都抬著頭  
彷彿通了人性似的：  
遵從神的旨意，  
聽著佈道。

佈道完了，  
魚兒也就轉過身去，  
狗魚仍是小偷，  
鰻魚仍是大情人。  
魚群聽道聽得愉快，  
但聽完了道，牠們依然故我。

蟹仍是倒後行，  
鱈魚仍然肥美，  
鯉魚依舊大吃大喝，  
聽過的道，早已忘記。  
魚群聽道聽得愉快，  
但聽完了道，牠們依然故我。

Auch Krebse, Schildkroten,  
Sonst langsame Boten,  
Steigen eilig vom Grund,  
Zu hören diesen Mund:  
Kein Predigt niemals  
Den Krebsen so g'fallen.

Fisch' große, Fisch' kleine,  
Vornehm' und gemeine,  
Erheben die Köpfe  
Wie verständ'ge Geschöpfe:  
Auf Gottes Begehren  
Die Predigt anhören.

Die Predigt geendet,  
Ein Jeder sich wendet,  
Die Hechte bleiben Diebe,  
Die Aale viel lieben.  
Die Predigt hat g'fallen.  
Sie bleiben wie allen.

Die Krebs' geh'n zurücke,  
Die Stockfisch' bleib'n dicke,  
Die Karpfen viel fressen,  
Die Predigt vergessen.  
Die Predigt hat g'fallen,  
Sie bleiben wie allen.

Crabs too, and turtles,  
usually such slowpokes,  
rise quickly from the bottom,  
to hear this voice.  
No sermon ever  
pleased the crabs so.

Big fish, little fish,  
noble fish, common fish,  
all lift their heads  
like sentient creatures:  
At God's behest  
they listen to the sermon.

The sermon having ended,  
each turns himself around,  
the pikes remain thieves,  
the eels, great lovers.  
The sermon has pleased them,  
but they remain the same as before.

The crabs still walk backwards,  
The stockfish stay fat,  
The carps still stuff themselves,  
The sermon is forgotten.  
The sermon has pleased them,  
But they remain the same as before.

馬勒：《少年魔號》  
MAHLER: *Des Knaben  
Wunderhorn*

小鼓手

我是個可憐的小鼓手，  
有人要領我離開囚室。  
如果我一直當鼓手，  
現在就不會淪為階下囚。

巍峨的絞刑架啊，  
你多麼令人戰慄，  
我不會再看著你了，  
因為我知道你就是我的歸宿。

每當其他軍營的士兵，  
步操經過時，  
會打聽我從前的身份：  
我是第一旅的鼓手。

晚安了，大理石、  
山嶽和山丘。  
晚安了，軍官、  
下士與步兵。

晚安了，軍官、  
下士與擲彈兵！  
我放聲呼喊，  
我要先走一步了！  
晚安！晚安！

Der Tambours' sell

Ich armer Tambours' sell,  
Man führt mich aus dem G'wölb.  
Wär ich ein Tambour blieben,  
Dürft ich nicht gefangen liegen.

O Galgen, du hohes Haus,  
Du siehst so furchtbar aus,  
Ich schau' dich nicht mehr an,  
Weil i weiß, daß i g'hör d'ran.

Wenn Soldaten vorbeimarschier'n,  
Bei mir nit einquartier'n.  
Wenn sie fragen, wer i g'wesen bin:  
Tambour von der Leibkompanie.

Gute Nacht, ihr Marmelstein',  
Ihr Berg' und Hügelein,  
Gute Nacht, ihr Offizier,  
Korporal' und Musketier'.

Gute Nacht, Ihr Offizier',  
Korporal' und Grenadier'!  
Ich schrei' mit heller Stimm',  
Von euch ich Urlaub nimm!  
Gute Nacht! Gute Nacht!

The Drummer Boy

I am a poor drummer boy,  
they're leading me from my cell.  
If I had stayed a drummer,  
I would not be imprisoned now.

O gallows, you lofty house,  
you look so fearsome,  
I won't look at you any longer,  
because I know I am yours.

When soldiers march by,  
who were not quartered with me.  
They ask who I was:  
I was a drummer from the first company.

Good night, marble rocks,  
mountains and hills.  
Good night, officers,  
corporals and musketeers.

Good night, officers,  
corporals and grenadiers!  
I cry out loudly,  
and take my leave of you!  
Good night! Good night!

## 萊茵小傳說

這時我在涅卡河畔收割，  
這時我在萊茵河畔收割，  
這時我有個情人，  
這時我獨自一人！

要是鐮刀割不了穀物  
收割有何用？  
要是她不在我身旁，  
情人有何用？

因此要是我在涅卡河畔  
在萊茵河畔收割，  
就會把我的金指環  
拋進河裡。

指環隨著涅卡河漂流，  
隨著萊茵河漂流，  
一直下沉  
沉到深海裡。

漂浮的小小小環，  
會被魚兒吃掉！  
最後  
魚兒會輾轉來到國王的餐桌上！

國王會問，  
這是誰的指環？  
我的情人會答：  
這是我的指環。

我的情人會趕快地  
爬上山又跑下山，  
把我的指環  
送回來！

你可以在涅卡河畔收割，  
你可以在萊茵河畔收割，  
要是你  
替我把你的指環拋進河裡！

## Rheinlegendchen

Bald gras' ich am Neckar,  
Bald gras' ich am Rhein,  
Bald hab' ich ein Schätzkel,  
Bald bin ich allein!

Was hilft mir das Grasen,  
Wenn d' Sichel nicht schneid't,  
Was hilft mir ein Schätzkel,  
Wenn's bei mir nicht bleibt!

So soll ich denn grasen  
Am Neckar, am Rhein,  
So werf' ich mein goldenes  
Ringlein hinein.

Es fließet im Neckar  
Und fließet im Rhein,  
Soll schwimmen hinunter  
Ins Meer tief hinein.

Und schwimmt es, das Ringlein,  
So frißt es ein Fisch!  
Das Fischlein soll kommen  
Auf's König sein Tisch!

Der König tät fragen,  
Wem's Ringlein sollt' sein?  
Da tät mein Schatz sagen:  
Das Ringlein g'hört mein.

Mein Schätzlein tät springen  
Bergauf und berglein,  
Tät mir wied'rum bringen  
Das Goldringlein mein!

Kannst grasen am Neckar,  
Kannst grasen am Rhein,  
Wirf du mir nur immer  
Dein Ringlein hinein!

## Rhine Legend

Now I reap by the Neckar,  
now I reap by the Rhine,  
now I have a sweetheart,  
now I am alone!

What use is my reaping  
if the sickle doesn't cut?  
What use is a sweetheart,  
if she won't stay?

So if I am to reap by the Neckar  
and by the Rhine,  
then I'll throw my golden ring  
into the water.

It will flow with the Neckar  
and the Rhine,  
and float right down  
into the deep sea.

And as it floats, the little ring,  
a fish will eat it!  
The fish will eventually come  
to the king's table!

The king will ask,  
whose ring it is?  
And my sweetheart will say:  
The ring belongs to me.

My sweetheart will hurry  
up hill and down hill,  
and bring me  
back my ring!

You can reap by the Neckar,  
and reap by the Rhine,  
if you will always throw  
your ring in for me!

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馬勒：《少年魔號》  
MAHLER: *Des Knaben  
Wunderhorn*

不幸時的慰藉

輕騎兵

嗯，時間到了，  
我得為馬兒套上鞍！  
我心意已決，  
一定要騎馬離開。  
你走吧！  
我有事要辦，  
我愛你只是出於愚昧；  
沒有你，我也可以快樂地過活，  
沒有你，我也可以快樂地生存！  
所以我會騎上馬  
喝一杯冷酒，  
對著鬍鬚發誓，  
永遠對你真誠。

少女

你以為自己是天下間  
最俊俏的男人，  
最好的男人，  
大錯特錯！  
我父親的花園  
種了一棵花，  
我會等，  
等它長大！  
你走吧！  
我有事要辦，  
我愛你只是出於愚昧；  
沒有你，我也可以快樂地過活，  
沒有你，我也可以快樂地生存。

輕騎兵與少女

以為我會接受你嗎，  
我好一段時間也不會這麼想，  
當我躋身上流社會時，  
定會因為你而感到羞恥！

Trost im Unglück

Husar

Wohlan, die Zeit ist kommen,  
Mein Pferd, das muß gesattelt sein!  
Ich hab' mir's vorgenommen,  
Geritten muß es sein.  
Geh du nur hin!  
Ich hab' mein Teil,  
Ich lieb' dich nur aus Narretei;  
Ohn' dich kann ich wohl leben,  
Ohn' dich kann ich wohl sein!  
So setz ich mich aufs Pferdchen  
Und trink' ein Gläschen kühlen Wein,  
Und schwör's bei meinem Bärtchen,  
Dir ewig treu zu sein.

Mädchen

Du glaubst, du bist der Schönste  
Wohl auf der ganzen weiten Welt,  
Und auch der Angenehmste,  
Ist aber weit gefehlt!  
In meines Vaters Garten  
Wächst eine Blume drin,  
solang' will ich noch warten,  
Bis die noch größer ist.  
Und geh du nur hin!  
Ich hab' mein Teil,  
Ich lieb' dich nur aus Narretei;  
Ohn' dich kann ich wohl leben,  
Ohn' dich kann ich wohl sein.

Beide

Du glaubst, ich werd' dich nehmen,  
Das hab' ich lang noch nicht im Sinn,  
Ich muß mich deiner schämen,  
Wenn ich in Gesellschaft bin!

Comfort in Misfortune

Hussar

Well, the time has come,  
my horse must be saddled!  
I've made up my mind,  
and away must I ride.  
Off you go!  
I have my part to play,  
I loved you only out of foolishness;  
Without you, I can happily live,  
without you I can happily exist!  
So I'll sit upon my horse  
and drink a glass of cool wine,  
and swear by my beard,  
to be eternally true to you.

Girl

You believe you are the fairest man  
in the whole wide world,  
and also the nicest,  
but you are far off the mark!  
In my father's garden  
grows a flower,  
I will wait only,  
until it grows bigger.  
And off you go!  
I have my part,  
I love you only out of foolishness;  
Without you, I can happily live,  
without you I can happily exist.

Both

You think I'll take you,  
I will not think of that for a long time,  
I must be ashamed of you,  
when I am in society!

# 馬勒

## Gustav Mahler

1860-1911

### 第七交響曲

慢板 — 快板

夜之樂 (中庸的快板)

諧謔曲 (幽暗地)

夜之樂 (溫柔的行板)

輪旋曲 — 終曲 (普通的快板 —

中庸但有活力的快板)

### Symphony No. 7

Langsam – Allegro

Nachtmusik (Allegro moderato)

Scherzo (Schattenhaft)

Nachtmusik (Andante amoroso)

Rondo – Finale (Allegro ordinario –

Allegro moderato ma energico)

1904年，對馬勒來說是美好的一年。他的指揮事業如日中天，享譽國際。當維也納國家歌劇院的樂師寫信投訴當時出任音樂總監的他「經常罔顧最基本的禮貌」、並要他「制止自己的過錯和無心之失，及承擔因自己喜怒無常而帶來的後果」，大總管（維也納藝術事務的最高領導）表示「沒有絲毫要削他權的意圖，更遑論要撤他的職」。有著這明確兼份量十足的支持，馬勒短期內的地位都穩如泰山，他創作的作品亦開始逐漸為人賞識。六月，已有一女的他更再添千金，心情絕佳的馬勒一如以往，到了夏天就離開維也納，跑到位於麥爾尼格、風景優美的卡林迪亞山區度假。甫抵達麥爾尼格，馬勒便動筆創作第七交響曲，第二、四樂章都在此時寫成，樂曲其他部分也大致構思好。翌年夏季，馬勒繼續埋首寫作，聲稱只花四星期就要完成第一、三、五樂章。全曲1905年8月15日脫稿，但由於第六交響曲仍未完成，馬勒便把第七交響曲擱在一旁，偶然略作修改，直至1908年9月19日首演為止。

可是人算不如天算，由脫稿到首演這三年間，馬勒無論生活、事業皆急轉直下。1907年3月他被迫辭掉維也納國家歌劇院的指揮職位、遭維也納樂迷唾棄（所以他選擇在布拉格首演第七交響曲，那是一個慶祝奧地利皇帝法蘭西·約瑟夫登基禧紀念的節慶）、7月5日長女更死於猩紅熱。禍不單行，就在女兒彌留之際，馬勒也發現自己患上晚期心臟病（他四年後便因心臟病英年早逝）。無怪乎馬勒所作的修訂雖然細微，但卻舉足輕重，淡化了樂曲原本樂觀、開朗的情調。

1904 was a good year for Mahler. He was enjoying great international success as a conductor, and while the musicians of the Vienna Court Opera, where he was Music Director, wrote a letter to the management complaining that Mahler “frequently disregards the most elementary rules of courtesy”, and asking that they “restrain him from harmful errors and blunders, and to redress the all too predictable consequences of his sympathies and antipathies”, the Grand Chamberlain (the supreme authority in matters artistic in Vienna) replied that he had “not the slightest intention of curbing his powers, let alone depriving him of his office”. On top of such an unequivocal and high-powered endorsement, which seemed to ensure his short-term future, Mahler was also beginning to enjoy international success as a composer. With the birth, in June, of his second daughter, it is little wonder that he was full of optimism as he took his customary summer break away from Vienna in his lakeside retreat at Maiernigg in the lovely Carinthian Mountains. Almost as soon as he arrived at Maiernigg he started work on the Seventh Symphony, completing the second and fourth movements while mapping out much of the rest of the work, which he then worked on intensively the following summer, claiming to take just four weeks to complete the first, third and fifth movements. The completed score was dated 15th August 1905, but as he had not actually completed his Sixth Symphony, he laid the Seventh aside, continually making minor alterations right up to the date of its première; 19th September 1908.

But the three years which elapsed between the completion of the score and the Symphony's première, witnessed a dramatic change in Mahler's life and career. In March 1907 he was forced to resign from the Opera, the musical community in Vienna turned against him (which was why he chose to have the Symphony premièred in Prague, at the festival marking the Golden Jubilee of Emperor Franz Joseph), on 5th July his first daughter died of scarlet fever, and, even as she lay on her deathbed, Mahler learnt that he was suffering from a terminal heart condition which led to his premature death just four years later. Little wonder, then, that the optimism and cheerfulness of the Symphony was subsequently tempered by the small but significant revisions Mahler made in the years leading up to its première.

編制：短笛、四支長笛（其一兼短笛）、三支雙簧管、英國管、降E調單簧管、三支單簧管、低音單簧管、三支巴松管、低音巴松管、四支圓號、三支小號、三支長號、大號、中音號、結他、曼陀羅琴、定音鼓、鋼片琴、銅鑼、小鼓、三角鐵、鈸、大鼓、鈴鼓、大鐘、藤條、兩組牛鈴（一組於後台）、兩座豎琴和弦樂組。

**Instrumentation:** piccolo, four flutes (one doubling piccolo), three oboes, cor anglais, clarinet in E flat, three clarinets, bass clarinet, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, tenor horn, guitar, mandolin, timpani, glockenspiel, tam-tam, snare drum, triangle, cymbals, bass drum, tambourine, deep bells, rute, two sets of cowbells (one offstage), two harps, and strings.



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## 馬勒：第七交響曲 MAHLER: Symphony No. 7

**第一樂章**規模宏大(約有23分鐘)，中音號憂鬱音色奏出慢速引子，唱出哀傷的詠嘆調；多種木管、銅管樂器發出悲苦、沉痛的哀號(首演後有人形容此曲「很美妙」。據說首席小號手回應道：「小號要用閉奏音吹到高音升C。我倒想請教一下何『美妙』之有。」)。激情的高潮過後，音樂的步伐愈趨緊湊，展開一段不倫不類的奇特舞曲——說是維也納圓舞曲又不像，說是頓足爵士舞又怪模怪樣，說是軍隊進行曲又有幾分相似。然後氣氛一轉，兩支圓號奏出精采絕倫的抒情旋律，而跌宕抑揚的小提琴充滿維也納風格。不久，一個仿如天籟的樂段出現，靈感明顯來自卡林迪亞山區夏季的風光景緻、草木鳥獸；但悽愴的引子主題倏然在低音大提琴重現，之後情感漸趨激越奔放，勢如破竹，直至昂揚的進行曲出現才得到解脫；說來奇怪，這段進行曲一方面活潑喧鬧，一方面卻又甜中帶苦；隨著進行曲結束，這個樂章也告一段落。

第二、三、四樂章被統稱為「交響曲中的交響曲」，三個樂章均刻劃黑與夜。**第二樂章**是本交響曲兩首〈夜之樂〉之一，先由圓號互相答和，彷彿暮色漸沉之際聲音在山谷中回響。有說此樂章描繪「在夜間散步」，但馬勒則把這樂章與林布蘭的名畫《夜巡》相提並論。木管樂連蹦帶跳地漸漸遠去，最後消聲匿跡；這時圓號在舞動的弦樂簇擁下，奏出別具田園風味的主題。接著響起的農村舞曲柔和溫婉，是馬勒最輕鬆愉快、最童心未泯的樂段之一。木管在高音的顫動彷彿嚶嚶鳥語，加上遠處牛鈴柔和的噹啷聲和農村舞曲，使鄉郊風情更鮮明。音樂漸漸沉寂；夜幕低垂。

「親愛的艾瑪！去年夏季我本想完成第七，其中的兩個行板都已經寫好了。我埋首苦幹兩星期，直至我跑到多羅米特——妳應該記得很清楚！痛苦的感覺圍繞着我，最終我放棄並回家，心知道這個夏天是被浪費掉了！」

「妳沒想到我在克倫朋多爾夫出現，因為事實上我也真的沒告訴妳。我撐起船來，就在聽到第一下槳聲時(該說是撐船的節奏)，第一樂章的引子就響起了——之後的四星期，第一、第三和第五樂章，也就全都完成了……」

The slow introduction to the massive (around 23 minutes) **1st movement** takes the form of a sorrowful aria given out by the melancholy tones of a tenor horn. Bitter and anguished cries emerge from various members of the woodwind and brass families (the Principal Trumpet in the orchestra for the work's première was said to have responded to someone who described the work as "beautiful" with the words; "I'd like to know what's beautiful about blowing away at a trumpet stopped up to high C sharp"), and after a passionate climax, the pace quickens and the music launches into a strangely confused dance – part-Viennese waltz, part-grotesque stomp, part militaristic march – which is countered by a wonderfully lyrical theme introduced by a pair of horns and featuring violins which sway and swoop in true Viennese style. A magical passage later in the movement was clearly inspired by the wildlife and scenery of the Carinthian Mountains in summer, but an abrupt return to the mournful theme of the introduction – now given to the double basses – heralds the inexorable build-up of passion which finds its final resolution in the brisk and robust – but curiously bitter-sweet – march with which the movement ends.

Described as a "symphony within the symphony", the middle three movements of the Symphony represent a portrait of night and darkness. The **2nd movement** opens with horns calling to each other across the valleys in the gathering dusk. The first of the two "Nachtmusik" (night music) movements, this is said to represent a "walk by night", while Mahler drew a comparison between this and Rembrandt's painting *The Night Watch*. Scampering woodwind pass off into the distance as the horns introduce a rich, somewhat bucolic theme, surrounded by dancing strings. The rural mood is heightened by a gentle, rustic dance – typical of Mahler at his most carefree and childlike – as well as high fluttering woodwind bird-calls and the gentle clanking of distant cowbells, and the movement gradually descends into silence; night has finally fallen.

"My dearest Almschili!...One summer earlier I had planned to finish the Seventh, whose two Andantes were already complete. I drove myself round in circles for two weeks, as you no doubt remember – until I ran away to the Dolomites! There the same torture all over again, and in the end I gave up and came home convinced the summer was going to be wasted.

"You weren't expecting me in Krumpendorf because I hadn't told you I was coming. I got into the boat to have myself rowed across. With the first stroke of the oar, the theme (or rather the rhythm) of the introduction of the first movement came to me – and in four weeks the first, third and fifth movements were fully finished..."

Gustav Mahler

## 馬勒：第七交響曲 MAHLER: Symphony No. 7

**第三樂章** (馬勒的指示是「幽暗地」) 彷彿黑夜裡的暗湧，氣氛陰森可怖。先是令人毛骨悚然的定音鼓和低沉的管樂器，然後木管樂的尖叫令人不寒而慄、若隱若現的低音大提琴又彷彿幽靈閃現，活脫脫是首令人驚心動魄的圓舞曲，配器稀奇古怪，營造出強烈的恐怖效果。

**第四樂章** 是第二首〈夜之樂〉(馬勒的指示是「溫柔地」)，演出樂器較少：不但沒有長號、大號和小號的份兒，木管樂器數量也減半。有人形容此樂章是「把長篇室樂樂段放在大型管弦樂作品裡」。先由獨奏小提琴開始，在結他和曼陀羅琴輕聲伴奏下，獨奏圓號營造出令人悠然神往的小夜曲風格。

競相爭鳴的燦爛銅管加上輝煌的定音鼓，為奔放的**第五樂章** 定下基調。這個樂章像極了電影音樂，把華麗、壯觀、戲劇效果共治一爐，匯聚成一首「雜亂無章但令人愉快」(美國一位論者語)的管弦樂曲，效果令人嘆為觀止。這裡襲用了多首樂曲的片段，包括華格納《紐倫堡的名歌手》、里夏《風流寡婦》、馬勒第五交響曲、路德教派名曲《上帝是我們堅強的堡壘》，以及其他諷喻性、嘲弄性的引用。這個樂章氣氛樂觀、熱烈，態度堅決，似乎跟前幾樂章的陰沉氣氛格格不入，難怪成為全曲最令人費解、最飽受批評的樂章——米高·甘迺迪就說這是「活力充沛、態度樂觀的馬勒式吵鬧大製作」。馬勒本人則直言要捕捉「陽光普照」的效果。結尾盡情運用嘹亮豐富的聲音，全曲首個主題至此又曇花一現般閃過，像要刻劃烈日當空的炫目光芒。🔥

節目介紹中文翻譯：鄭曉彤

港樂於2007年3月首次演出馬勒第七交響曲，同樣由艾度·迪華特指揮。

There is an undercurrent of night about the spooky **3rd movement** which is marked *schattenhaft* (shadowy). Eerie timpani and low wind instruments set off on a decidedly threatening waltz, complete with unearthly woodwind shrieks and ghostly shimmerings from the basses. Curious instrumental effects give this movement a strongly nightmarish quality.

The **4th movement** – the second “Nachtmusik” – with its “amorous” marking and reduced instrumentation – trombones, tuba and trumpets silent and woodwind reduced by half – has been described as “a long stretch of chamber music set amidst this huge orchestral work.” A solo violin introduces the movement, while a horn solo above the gentle tones of a guitar and mandolin create a magical serenade character.

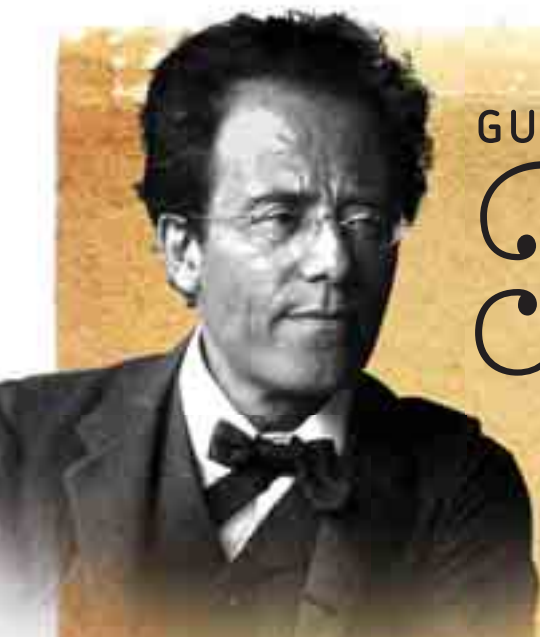
Boisterous timpani joined in the fray by blazing brass, sets the scene for the riotous **5th movement**. Here is quasi-film music, pomp and pageantry and great dramatic gestures all rolled into one “delightfully messy” (in the words of one American commentator) piece of orchestral display. There are parodies of Wagner’s *Die Meistersinger*, Franz Lehár’s *The Merry Widow*, as well as of Mahler’s own Fifth Symphony and the famous Lutheran tune “*Ein’ feste Burg*”, not to mention other ironic and sarcastic references. Little wonder that of all the Symphony’s movements this has come in for the greatest amount of criticism and puzzlement: its virtually unrelenting mood of celebration seems quite at odds with the dark character of the earlier movements – “a vigorous life-asserting pageant of Mahlerian blatancy”, is how Michael Kennedy describes it. For his part Mahler described it simply as a depiction of “broad daylight” and the outrageously exuberant ending, with passing references to the very opening theme, seems to encapsulate the blazing brilliance of the noonday sun. 🌞

Programme notes by Marc Rochester

The Hong Kong Philharmonic’s first performance of Mahler’s Seventh Symphony was in March 2007, also conducted by Maestro Edo de Waart.

苟伯格也為第七所打動：「……和聲佈局一流，一直牽引着我，讓我安靜愉快地進入核心，卻沒有讓我偏離重心和迫使我面對自己的命運；所有東西都經精心計算，似乎有股超自然的力量保護着它免受顛簸……曲式極盡細緻微妙。」

Schoenberg was impressed by the Seventh, “. . . perfect repose based on artistic harmony; something that set me in motion without simply upsetting my centre of gravity and leaving me to my fate; that drew me calmly and pleasingly into its orbit. . . in a manner so measured and preordained that there are never any sudden jolts. . . I felt so many subtleties of form.”



GUSTAV

# Mahler

7 JULY 1860 – 18 MAY 1911

## 1860

7月7日生於波希米亞喀里希特，  
12月舉家搬往依赫拉瓦。  
Born 7 July at Kališt, Bohemia.  
Family move to Iglau (Jihlava)  
when in December.



## 1866

開始學習鋼琴。  
Learns piano.

## 1870

舉行首次公開獨奏會。  
Gives his first public  
recital.

## 1875

入讀維也納音樂學院。  
Enters Vienna Conservatory.

## 1878

離開維也納音樂學院。於維也納大學  
修讀哲學課及繪畫歷史。  
Leaves Vienna Conservatory. Attends Vienna  
University lectures on philosophy and history of  
painting.

## 1882

於依赫拉瓦擔任指揮。  
Conducts at Iglau.

## 1883

獲委任為卡素皇家劇院第二指揮。  
Appointed second conductor at  
Cassel court theatre.



## 1885

獲委任為布拉格德意志州  
立劇院第二指揮，以指揮  
華格納和莫扎特的歌劇見  
稱。

Appointed second  
conductor, Deutsches

Landestheater, Prague. Established himself as an  
interpreter of Wagner and Mozart operas.

## 1887

完成第一交響曲。  
Completes Symphony No. 1.

# No. 1



## 1888

成為布達佩斯歌劇院音樂總監。  
Becomes musical director,  
Budapest opera.



## 1891

擔任漢堡市立劇院總指揮。  
Becomes chief conductor,  
Hamburg Stadttheater.

## 1892

到倫敦指揮。  
Visit to London as conductor.



## 1894

完成第二交響曲。繼承比洛成為漢堡交響樂團指揮。

Completes Symphony No. 2. Succeeds Hans von Bülow as conductor of Hamburg symphony concerts.

## 1895

弟弟奧圖自殺。

His brother Otto shoots himself.

## 1896

完成第三交響曲。

Completes Symphony No. 3.

## 1897

成為天主教徒。加入維也納皇家歌劇院（現時的維也納國家歌劇院）成為合唱團長。

Becomes Roman Catholic. Engaged as Kapellmeister, Vienna Hofoper (Now Vienna State Opera).

## 1898

繼里赫特後成為維也納愛樂指揮。

Becomes conductor, Vienna Philharmonic, after Hans Richter.

## 1900

完成第四交響曲。

Completes Symphony No. 4.



## 1902

和艾瑪·舒達勒結婚。完成第五交響曲。女兒瑪利亞出生。

Marries Alma Schindler. Completes Symphony No. 5. Daughter Maria born.

## 1904

女兒安娜出生。完成第六交響曲。

Daughter Anna born. Completes Symphony No. 6.

## 1905

完成第七交響曲。

Completes Symphony No. 7.



## 1907

確診心臟病。女兒瑪利亞病逝。簽約大都會歌劇院。

Heart lesion diagnosed. Daughter Maria dies. Accepts contract for Metropolitan Opera.

## 1910

完成第九交響曲。開始創作第十交響曲。

Completes Symphony No. 9. Begins Symphony No. 10.

# 9 & 10

## 1911

於紐約指揮第四交響曲後，血液受到嚴重感染，之後到巴黎求醫，於維也納病逝，終年50歲。

After conducting his Symphony No. 4 in New York, he is seriously ill with severe blood infection. Returns to Paris for treatment and dies in Vienna.





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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
Artistic Director & Chief Conductor

總指揮席位由以下機構贊助  
Maestro's Chair – endowed by  
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PHOTO Lawrence Chan

蘇柏軒  
Perry So

副指揮  
Associate Conductor

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法國興業私人銀行  
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PHOTOS BY  
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



華嘉蓮  
Katrina Rafferty



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何嘉俊  
Gallant Ho Ka-chun



許致雨  
Anders Hui



簡宏道  
Russell Kan Wang-to



李智勝  
Lee Zhisheng



巫國輝  
Mo Kwok-fai

第二小提琴  
Second  
Violins



潘廷亮  
Martin Poon  
Ting-leung



趙滢娜  
Zhao Yingna



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
Ke Xue



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

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



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan

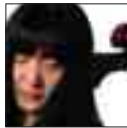


\* 張姝影  
Zhang Shu-ying

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  
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Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



▲ 姜馨來  
Jiang Xinlai



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Samuel Ferrer



林傑飛  
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鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛垣  
Chang Pei-heng

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- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

+ 樂師席位由以下機構贊助  
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+ Musician's Chair – endowed by  
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\* 「何鴻毅家族基金 —  
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\* Fellows of The Robert H.N. Ho Family Foundation  
Orchestral Fellowship Scheme

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

長笛  
Flutes



● 史德琳  
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



杜爾娜  
Sarah Turner

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



● 莫班文  
Benjamin Moermond



▲ 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



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



● 傲高年  
Colin Oldberg



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

長號  
Trombones

低音長號  
Bass  
Trombone



貝爾迪  
Michael Priddy



● 陸森柏  
Paul Luxenberg

大號  
Tuba



● 龐樂思  
James Boznos

定音鼓  
Timpani

敲擊樂器  
Percussion



● 泰貝桑  
Shaun Tilburg



梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



● 史基道  
Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

特約樂手  
Extra players

客席首席低音大提琴  
Guest Principal Bass

梅艾華\*  
Edward Merritt\*

大提琴

韋白德>  
Brad Ritchie>

長笛

莊雪華  
Ivy Chuang

謝善栢

Sebastian Jacot

雙簧管

約蘿娜  
Lorna John

單簧管

區淑儀  
Rita Au

舒嘉雲

Kevin Schempf

\* 承蒙格蘭瑞華斯交響樂團允許參與演出

\* With kind permission of the Grand Rapids Symphony

> 承蒙亞特蘭大交響樂團允許參與演出

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Leung Tak Wiing

中音號

奧斯達<  
Roger Oyster<

豎琴

譚懷理  
Amy Tam

敲擊樂

艾卡斯  
Edward Atkatz

結他

何銘恩  
Jojo Ho

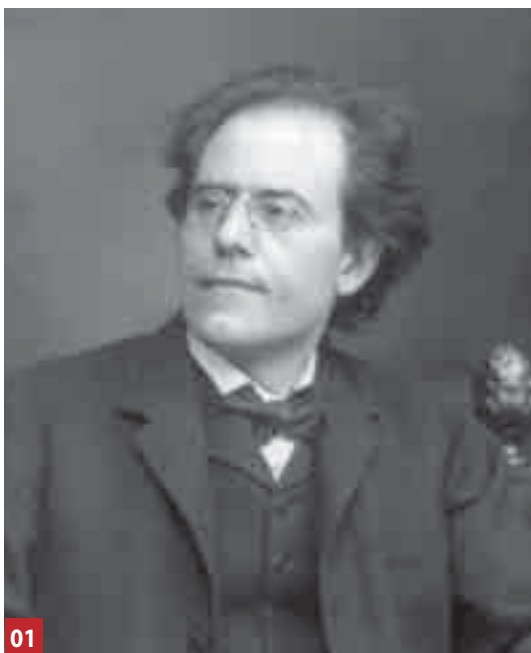
曼陀羅琴

許裕成  
Simon Hui

賴樂亞

Stephen Lalor

## 馬勒與港樂



01

2010年是馬勒150周年誕辰，港樂演奏馬勒的歷史，最早要追溯到1978年，當時的總指揮及藝術總監蒙瑪，帶領港樂演出《旅人之歌》，再演此曲，要待12年後的1990年，擔任指揮的是當時的音樂總監艾德敦。最近期的則是迪華特於2007年3月為第35屆香港藝術節的演出，當晚另一曲目正是今晚的馬勒第七交響曲。

馬勒第一交響曲是港樂第一首挑戰的馬勒交響曲，1982年3月由當時仍是客席指揮身份的施明漢領軍。同年10月，當時年僅29歲韓藉指揮鄭明勳指揮馬勒第四交響曲。1984年，美籍客席指揮謝路·施華與港樂演出馬勒五。

2011年是馬勒的百年忌辰，迪華特將於2月18及19日，以馬勒感人至深的第六交響曲和大家紀念這個重要的日子。港樂於2003年首度演繹第六，執捧的是卡羅·利茲，他將會於明年1月28及29日再度訪港，夥拍意大利歌姬安冬娜琪，演繹白遼士將詩、曲、管弦配合得天衣無縫的《夏夜》。

2010 marks the 150th birthday of Gustav Mahler. HKPO's performance history of Mahler can be traced back to as early as 1978. Hans Günter Mommer, Principal Conductor and Musical Director of that time, led the HKPO in *Songs of a Wayfarer*. We have to wait for 12 years for the second performance of it, when David Atherton, Music Director of that time, conducted it in 1990. The most recent performance was conducted by Edo de Waart for the 35th Hong Kong Arts Festival in March 2007, when we also performed Mahler's Seventh Symphony on the same night.

The first Mahler Symphony that HKPO presented was the First Symphony, which Kenneth Schermerhorn conducted as a guest conductor in March 1982. In October of the same year, 29-year-old Korean conductor Myung-whun Chung led the HKPO in Mahler's Fourth Symphony. In 1984, we performed the Fifth with American guest conductor Gerard Schwarz.

2011 is Mahler's 100th anniversary of death; de Waart will conduct the tragic Sixth to commemorate this major musical event on 18th and 19th of February. HKPO's first performance of the Sixth was in 2003, conducted by Carlo Rizzi. He will visit Hong Kong again on 28th and 29th of January, sharing the stage with Italian mezzo-soprano Anna Caterina Antonacci, in Berlioz's enchanting *Les nuits d'été*.



02



04

PHOTO Clive Barda



03

01 馬勒 (1909年) Gustav Mahler (1909)

02 蒙瑪，1977至1978年總指揮及藝術總監  
Hans Günter Mommer, Principal Conductor and Musical Director 1977-1978

03 施明漢，1984至1989年音樂總監  
Kenneth Schermerhorn, Music Director 1984-1989

04 利茲，指揮 Carlo Rizzi, conductor

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您們親臨音樂廳，以行動支持樂團，我們衷心感謝。  
您們的寶貴意見，我們同樣重視。

請以電郵 [comments@hkpo.com](mailto:comments@hkpo.com) 與我們聯絡。

Thank you for coming to our concerts.

For any comments, please email us at [comments@hkpo.com](mailto:comments@hkpo.com) so that we could continue to bring more exciting concerts to you!

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Maestro Circle 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 Maestro Circle members.

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此計劃由「商藝匯萃」發起及組織。This project is initiated and organized by Business for Art Foundation.

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• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by Mr Patrick Wang

• Emile Germaine (1907) Violin, played by Ms Tomoko Tanaka Mao

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• 洛治·希爾(c.1800)小提琴·由王亮先生使用

Donated by Mr Lowell Chang

• Lockey Hill (c.1800) Violin, played by Mr Wang Liang

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• 多尼·哈達(1991)大提琴·由張明遠先生使用

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• Dawne Hadded (1991) Violoncello, played by Mr Cheung Ming-yuen

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• 安素度·普基(1910)小提琴·由張希小姐使用

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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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- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

Rare instruments donated –

- Enrico Rocca (1902) Violin, played by Mr Cheng Li
- Jean Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Cario Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

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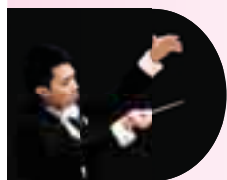
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