



香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA

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马勒 7

MAHLER 7

艾度·迪华特
Edo de Waart
指挥 conductor

2010

香港管弦乐团中国巡演
HKPO CHINA TOUR

西安 Xi'an

15|9|2010 Wed 7:30pm

西安音乐厅

Xi'an Concert Hall

艺术总监兼总指挥
Edo de Waart
artistic director & chief conductor

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香港管弦乐团中国巡演 西安、北京站 马勒七

Hong Kong Philharmonic Orchestra China Tour Xi'an and Beijing Mahler 7

艾度·迪华特 指挥

沈洋 低男中音

Edo de Waart conductor

Shen Yang bass-baritone

节目约于9时25分结束
(上半场：4分钟、7分钟、4分钟、
3分钟；下半场77分钟)

Concert ends approx. 9:25pm
(1st half: 4 mins, 7 mins, 4 mins,
3 mins; 2nd half: 77 mins)

全马勒节目

《少年魔号》：圣安东尼向鱼传教

小鼓手

莱茵小传说

不幸时的慰藉

中场休息

第七交响曲

慢板 — 快板

夜之乐 (中庸的快板)

谐谑曲 (幽暗地)

夜之乐 (温柔的行板)

轮舞曲 — 终曲 (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 Tambourgs'ell

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)

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A Sound Commitment

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香港管弦樂團
HONG KONG
PHILHARMONIC ORCHESTRA



Go de Waant

Principal Patron 首席贊助





「迪华特对《贝九》的节奏与速度掌握细腻精致，动作简洁准确，港乐与指挥混为一体，发出了震撼性的音响。」

刘靖之，《信报》

"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*

香港管弦乐团 (港乐) 是亚洲区内最具领导地位的乐团之一，丰富香港文化生命逾一世纪，并已发展成一个集华人与海外音乐精英的杰出乐团，吸引世界级艺术家同台献艺。港乐每年透过超过150场精彩演出，触动逾200,000乐迷的心灵。在**艺术总监兼总指挥艾度·迪华特**领导下，港乐的艺术水平屡创高峰。港乐近年演出马勒交响曲系列、歌剧音乐会、传统古典乐曲以外的崭新曲目，均为乐迷所热切期待，更成为乐团艺术发展的里程碑。

2010/11乐季，港乐邀得多位乐坛巨星助阵：郎朗、曹秀美、宓多里、列宾、林昭亮、王健等。利兹、汤·库普曼、丹尼夫担任客席指挥的音乐会亦不容错过。马其顿钢琴家狄里柏斯基将以第二钢琴协奏曲继续其拉赫曼尼诺夫巡礼，乐季压轴演出，将是迪华特与港乐一连三周的柴可夫斯基节。

2006年4月起，太古集团慈善信托基金成为乐团的首席赞助，此为港乐史上最大的企业赞助，令乐团得以在艺术上有更大的发展，向世界舞台迈进的同时，将高水准的演出带给广大市民，让更多人接触到古典音乐。港乐和香港的城市脉搏深深紧扣，积极推广管弦乐至社会各阶层，将精彩的音乐会体验带到各家各户，当中不少重要演出更透过电台及电视转播给全港市民欣赏，包括于跑马地马场游乐场举行的全年最大型交响演奏——太古「港乐·星夜·交响曲」。为了提高全港中、小、特殊学生对古典音乐的兴趣，港乐举办音乐教育计划「汇丰保险创意音符」，提供免费音乐会及各项教育活动。香港艺术发展局于2008年2月颁发「艺术推广奖」予香港管弦乐团，以表扬港乐近年来成功扩展观众层面和获取公众支持。

港乐的海外巡回演出，让乐团在港外建立声誉及进一步提升艺术水平。乐团曾参与上海之春国际音乐节及北京国际音乐节，2009年1月，乐团在迪华特的领导下到广州、北京及上海作中国巡演。今年9月，迪华特与港乐参与上海世博，于上海东方艺术中心演出贝多芬第九交响曲及特别委约香港作曲家林丰创作的《融》，作为2010中国巡演的首站，随后分别到西安音乐厅及北京国家大剧院演出马勒第七交响曲。🔥

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. 🔥

香港管弦乐团由香港特别行政区政府资助
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"Mahler's majesty is

de Waart's triumph."

Sam Olliver, South China Morning Post

「指挥之王……迪华特指挥华格纳，
是要告诉全世界：
香港管弦乐团从此不一样了。」

陶杰，《苹果日报》

艾度·迪华特

香港管弦乐团艺术总监兼总指挥

香港管弦乐团艺术总监兼总指挥艾度·迪华特享誉国际，素有「乐团建造者」的美誉，擅于成功将其带领的乐团提升至高度卓越的艺术水平。他曾担任的要职包括：悉尼交响乐团及荷兰电台爱乐乐团的艺术总监兼总指挥、荷兰歌剧院总指挥，以及鹿特丹爱乐乐团、三藩市交响乐团和明尼苏达乐团的音乐总监。他现同时担任美国密尔沃基交响乐团的音乐总监、圣保罗室乐团的艺术伙伴和荷兰电台爱乐乐团的桂冠指挥。

除指挥交响乐外，迪华特亦曾于世界各顶尖歌剧院执棒，如：伦敦科芬园、德国拜莱特、巴黎巴士底、纽约大都会，并曾在三藩市和悉尼指挥全套华格纳《指环》歌剧音乐会。他指挥港乐演出李察·史特劳斯的《莎乐美》、《深宫情仇》、《玫瑰骑士》、《女武神》第一幕、浦契尼的《蝴蝶夫人》和贝多芬的《费黛里奥》歌剧音乐会，均获高度评价。

迪华特经常应邀到各个世界一流的交响乐团担任客席指挥及与无数著名音乐家合作，灌录过的专辑多不胜数，他曾为 Philips、Virgin、EMI、Telarc 及 RCA 等著名唱片品牌录音，其中更包括为 Octavia/Exton 灌录、与荷兰电台爱乐合演的全套拉赫曼尼诺夫管弦乐作品及华格纳歌剧序曲。

艾度·迪华特凭藉其杰出的音乐成就荣获多项殊荣。他分别获得荷兰政府颁发雄狮勋位，以及澳洲政府颁发澳洲勋章，以表扬他于担任悉尼交响乐团艺术总监兼总指挥任内期间，对提升澳洲文化艺术生活所作出的贡献。他又获香港演艺学院颁发荣誉院士，以肯定他于国际间取得的音乐成就，特别是他对培育香港新一代音乐家所作出的努力。

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.

「总指挥赞助基金」由 The Octavian Society Limited 及刘元生慈善基金赞助。

The Maestro's Chair is endowed by the Octavian Society & Y. S. Liu Foundation.



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马勒

Gustav Mahler

1860-1911

德国民间故事集《少年魔号》1805年初版；虽然至今仍未能确定马勒何时读到此书，但那想必是童年时代的事——儿童易受身边事物影响，而《少年魔号》也不断为马勒提供灵感。马勒的指挥家好友华尔写道：「涉及许多能激发马勒发挥想像力的事物：大自然、虔敬之心、渴望、爱情、生离死别、精灵世界、军旅生涯、意气风发的少年心态、孩童的游戏、奇异的事物——集子里的诗歌令这一切跃然纸上；马勒将之铭记于心，藉歌曲把故事娓娓道来。」

马勒最初在1880年代末为书中几首诗歌谱曲（称为《青春时光之歌》），1892至1901年间再把书中另外14首诗歌谱曲（称为《幽默曲》，人声配合管弦乐伴奏），后来再把《幽默曲》某些歌曲加插在交响曲里自成乐章，最后剩下12首，组成松散的联篇歌曲，歌曲次序没有特定规律，甚至连所用嗓音也不只一种。曲子触及各种情感和音乐情绪，当中数首讲述士卒及其英灵，还有他们那些伤心欲绝的情人。🔥

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. 🔥

编制：短笛、两支长笛、两支双簧管、英国管、降E调单簧管、两支单簧管、三支巴松管、四支圆号、两支小号、长号、大号、定音鼓、钹、大鼓、铜锣、悬钹、小鼓、军鼓、三角铁、藤条、竖琴和弦乐组。

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.

马勒：《少年魔号》
MAHLER: Des Knaben
Wunderhorn

生于天津，年青华人低男中音沈洋，于2007年勇夺BBC世界卡迪夫歌唱家大奖，2008年荣获波尔列堤-布依东尼基金艺术家大奖，2009年4月于大都会歌剧院首演莫扎特《唐乔望尼》的马赛图，让他成为于大都会首演的最年轻华人歌唱家。2010年2月，他再度获邀参与《波希米亚的生涯》，饰演哲学家哥林一角。他的演出有：在北京国家大剧院演出海顿的《四季》和与纽约爱乐合作演绎韩德尔的《弥赛亚》等。

他曾于世界各地举行独唱会及参与香港艺术节、勃艮第酒乐节，以及萨尔茨堡音乐节一场由保顿指挥的年青歌唱家音乐会。他是首位录制舒伯特《冬之旅》的华人，该专辑由风林唱片发行。2010年，他成为马林斯基白夜星光艺术节的万宝龙新声。沈洋现于上海音乐学院任教。



沈洋
Shen Yang

〈圣安东尼向鱼传教〉以乐团贴切地营造出流水似的背景，而且幽默之余又略带悲观(鱼群没有把圣安东尼的话听进去，继续游向灭亡)。根据马勒本人的评注，「全曲弥漫苦乐参半的幽默感。圣安东尼似乎是喝醉了一口齿不清(由单簧管代表)，语焉不详。这里的会众多么耀眼啊！鳗鱼、鲤鱼和狗鱼呆头呆脑地看著他，伸著僵直的脖子露出水面。我彷彿在乐谱上看见它们，自己也不禁笑了。然后，布道结束，会众便往四方八面游开了。」

仿如葬礼进行曲的〈小鼓手〉写于1891年8月10日，是全套《少年魔号》里最哀伤的一首，述说原本被囚禁在地牢的鼓手被送到绞刑架，受刑前向群山和同僚告别。没有小号、小提琴和中提琴，再加上英国管凄楚的告别旋律，令乐曲的忧郁情绪更强烈。

〈莱茵小传说〉十分开朗，坦率而快活，沸沸扬扬的配器为乐曲平添几分赤子之心：歌者梦见旧情人所送的指环被抛进莱茵河，最后出现在国王的餐碟上；这样，旧情人就会赶紧将指环送返。

1893年10月27日，《少年魔号》其中三首歌曲在汉堡首演，而〈不幸时的慰藉〉则是其中之一，内容讲述一对情侣正在争执，男的是个军人，这时已经套上了马鞍准备骑马执勤；但情人却笑他自以为英俊，而自己只因愚昧而爱上他。

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 Tambours'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. 🍷

"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 debut as Masetto in *Don Giovanni* in April 2009. The debut made him the youngest ever Chinese singer 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. 🍷

马勒：《少年魔号》
MAHLER: Des Knaben
Wunderhorn

圣安东尼向鱼传教

圣安东尼来准备布道
却发现教堂空无一人。
于是走到河边
向鱼群传教；
鱼儿轻轻摆动著尾巴，
阳光下，闪闪生辉。

怀孕的鲤鱼
全都游来，
把嘴巴张得老大，
留心地听著：
过去的布道
从未令鲤鱼这么高兴。

尖嘴的狗鱼，
老是在打架，
也匆忙地来到
听这个虔诚的人布道；

还有那些美妙的、
无时无刻在禁食的生物；
我指的是鳕鱼，
也现身听道；
过去的布道
从未令鳕鱼这么高兴。

漂亮的鳗鱼和鲟鱼，
优雅地参加宴会似的，
连它们也拨冗
光临听道。

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 auf 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.

还有蟹和乌龟，
平常总是慢吞吞的，
也急急从河床游上水面，
来听圣安东尼的声音。
过去的布道
从未令蟹这么高兴。

大鱼、小鱼、
高贵的鱼、普通的鱼，
全都抬著头
仿佛通了人性似的：
遵从神的旨意，
听著布道。

布道完了，
鱼儿也就转过身去，
狗鱼仍是小偷，
鳗鱼仍是大情人。
鱼群听道听得愉快，
但听完了道，它们依然故我。

蟹仍是倒后行，
鳕鱼仍然肥美，
鲤鱼依旧大吃大喝，
听过的道，早已忘记。
鱼群听道听得愉快，
但听完了道，它们依然故我。

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.

WE HAVE PINNED

30 CITIES IN THE

我们的音乐



托伦斯、三藩市、萨克拉门都、
圣巴巴拉、哥斯达美沙、千橡城、
埃斯康迪多、维多利亚、温哥华
Torrance, San Francisco,
Sacramento, Santa Barbara,
Costa Mesa, Thousand Oaks,
Escondido, Victoria, Vancouver
1995



伦敦、贝尔法斯特、都柏林
London, Belfast, Dublin
2003



巴黎
Paris
2003

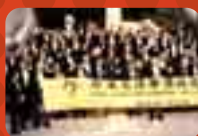


THE WORLD!

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马勒：《少年魔号》
MAHLER: Des Knaben
Wunderhorn

小鼓手

我是个可怜的小鼓手，
有人要领我离开囚室。
如果我一直当鼓手，
现在就不会沦为阶下囚。

巍峨的绞刑架啊，
你多么令人战栗，
我不会再看著你了，
因为我知道你就是我的归宿。

每当其他军营的士兵，
步操经过时，
会打听我从前的身份：
我是第一旅的鼓手。

晚安了，大理石、
山岳和山丘。
晚安了，军官、
下士与步兵。

晚安了，军官、
下士与掷弹兵！
我放声呼喊，
我要先走一步了！
晚安！晚安！

莱茵小传说

这时我在涅卡河畔收割，
这时我在莱茵河畔收割，
这时我有个情人，
这时我独自一人！

要是镰刀割不了谷物
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
在莱茵河畔收割，
就会把我的金指环
抛进河里。

指环随著涅卡河漂流，
随著莱茵河漂流，
一直下沉
沉到深海里。

漂浮的小小环，
会被鱼儿吃掉！
最后
鱼儿会辗转来到国王的餐桌上！

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!

Rheinlegendchen

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

Was hilft mir das Grasen,
Wenn d' Sichel nicht schneid't,
Was hilft mir ein Schätzel,
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!

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!

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!

国王会问，
这是谁的指环？
我的情人会答：
这是我的指环。

我的情人会赶快地
爬上山又跑下山，
把我的指环
送回来！

你可以在涅卡河畔收割，
你可以在莱茵河畔收割，
要是你
替我把你的指环抛进河里！

不幸时的慰藉

轻骑兵

嗯，时间到了，
我得为马儿套上鞍！
我心意已决，
一定要骑马离开。
你走吧！
我有事要办，
我爱你只是出于愚昧；
没有你，我也可以快乐地过活，
没有你，我也可以快乐地生存！
所以我会骑上马
喝一杯冷酒，
对著胡须发誓，
永远对你真诚。

少女

你以为自己是天地间
最俊俏的男人，
最好的男人，
大错特错！
我父亲的花园
种了一棵花，
我会等，
等它长大！
你走吧！
我有事要办，
我爱你只是出于愚昧；
没有你，我也可以快乐地过活，
没有你，我也可以快乐地生存。

轻骑兵与少女

以为我会接受你吗，
我好一段时间也不会这么想，
当我跻身上流社会时，
定会因为而你而感到羞耻！

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 bergain,
Tät mir wied'rum bringen
Das Goldringlein mein!

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

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!

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!

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!

马勒

Gustav Mahler

1860-1911

第七交响曲

慢板 — 快板

夜之乐 (中庸的快板)

谐谑曲 (幽暗地)

夜之乐 (温柔的行板)

轮舞曲 — 终曲 (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，对马勒来说是美好的一年。他的指挥事业如日中天，享誉国际。当维也纳国家歌剧院的乐师写信投诉当时出任音乐总监的他「经常罔顾最基本的礼貌」、并要他「制止自己的过错和无心之失，及承担因自己喜怒无常而带来的后果」，大总管(维也纳艺术事务的最高领导)表示「没有丝毫要削他权的意图，更遑论要撤他的职」。有著这明确兼份量十足的支持，马勒短期内的地位都稳如泰山，他创作的作品亦开始逐渐为人赏识。六月，已有一女的他更再添千金，心情绝佳的马勒一如以往，到了夏天就离开维也纳，跑到位于麦尔尼格、风景优美的卡林迪亚山区度假。甫抵达麦尔尼格，马勒便动笔创作第七交响曲，第二、四乐章都在此时写成，乐曲其他部分也大致构思好。翌年夏季，马勒继续埋首写作，声称只花四星期就要完成第一、三、五乐章。全曲1905年8月15日脱稿，但由于第六交响曲仍未完成，马勒便把第七交响曲搁在一旁，偶然略作修改，直至1908年9月19日首演为止。

可是人算不如天算，由脱稿到首演这三年间，马勒无论生活、事业皆急转直下。1907年3月他被迫辞掉维也纳国家歌剧院的指挥职位、遭维也纳乐迷唾弃(所以他选择在布拉格首演第七交响曲，那是一个庆祝奥地利皇帝法兰西·约瑟夫登基禧纪念的节庆)、7月5日长女更死于猩红热。祸不单行，就在女儿弥留之际，马勒也发现自己患上晚期心脏病(他四年后便因心脏病英年早逝)。无怪乎马勒所作的修订虽然细微，但却举足轻重，淡化了乐曲原本乐观、开朗的情调。

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.

编制：短笛、四支长笛(其一兼短笛)、三支双簧管、英国管、降E调单簧管、三支单簧管、低音单簧管、三支巴松管、低音巴松管、四支圆号、三支小号、三支长号、大号、中音号、结他、曼陀罗琴、定音鼓、钢片琴、铜锣、小鼓、三角铁、钹、大鼓、铃鼓、大钟、藤条、两组牛铃(一组于后台)、两座竖琴和弦乐组。

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.

马勒：第七交响曲 MAHLER: Symphony No. 7

第一乐章规模宏大(约有23分钟)，中音号忧郁音色奏出慢速引子，唱出哀伤的咏叹调；多种木管、铜管乐器发出悲苦、沉痛的哀号(首演后有人形容此曲「很美妙」。据说首席小号手回应道：「小号要用闭奏音吹到高音升C。我倒想请教一下何『美妙』之有。」)。激情的高潮过后，音乐的步伐愈趋紧凑，展开一段不伦不类的奇特舞曲——说是维也纳圆舞曲又不像，说是顿足爵士舞又怪模怪样，说是军队进行曲又有几分相似。然后气氛一转，两支圆号奏出精采绝伦的抒情旋律，而跌宕抑扬的小提琴充满维也纳风格。不久，一个仿如天籁的乐段出现，灵感明显来自卡林迪亚山区夏季的风光景致、草木鸟兽；但凄怆的引子主题倏然在低音大提琴重现，之后情感渐趋激越奔放，势如破竹，直至昂扬的进行曲出现才得到解脱；说来奇怪，这段进行曲一方面活泼喧闹，一方面却又甜中带苦；随著进行曲结束，这个乐章也告一段落。

第二、三、四乐章被统称为「交响曲中的交响曲」，三个乐章均刻划黑与夜。**第二乐章**是本交响曲两首〈夜之乐〉之一，先由圆号互相答和，彷彿暮色渐沉之际声音在山谷中回响。有说此乐章描绘「在夜间散步」，但马勒则把这乐章与林布兰的名画《夜巡》相提并论。木管乐连蹦带跳地渐渐远去，最后消声匿迹；这时圆号在舞动的弦乐簇拥下，奏出别具田园风味的主题。接著响起的农村舞曲柔和温婉，是马勒最轻松愉快、最童心未泯的乐段之一。木管在高音的颤动仿佛嘤嘤鸟语，加上远处牛铃柔和的当啷声和农村舞曲，使乡郊风情更鲜明。音乐渐渐沉寂；夜幕低垂。

「亲爱的艾玛！去年夏季我本想完成第七，其中的两个行板都已经写好了。我埋首苦干两星期，直至我跑到多罗米特——你应该记得很清楚！痛苦的感觉围绕着我，最终我放弃并回家，心知道这个夏天是被浪费掉了！」

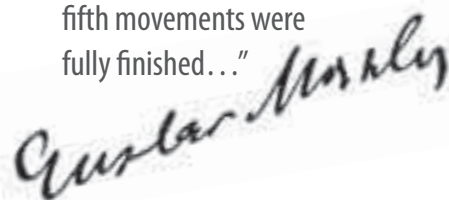
「你没想到我在克伦朋多尔夫出现，因为事实上我也真的没告诉你。我撑起船来，就在听到第一下桨声时(该说是撑船的节奏)，第一乐章的引子就响起了——之后的四星期，第一、第三和第五乐章，也就全都完成了……」

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..."

A handwritten signature in black ink, reading "Gustav Mahler". The signature is written in a cursive, flowing style and is positioned at the bottom right of the page, overlapping the end of the quote above it.

马勒：第七交响曲 MAHLER: Symphony No. 7

第三乐章 (马勒的指示是「幽暗地」) 仿佛黑夜里的暗涌，气氛阴森可怖。先是令人毛骨悚然的定音鼓和低沉的管乐器，然后木管乐的尖叫令人不寒而栗、若隐若现的低音大提琴又仿佛幽灵闪现，活脱脱是首令人惊心动魄的圆舞曲，配器稀奇古怪，营造出强烈的恐怖效果。

第四乐章是第二首〈夜之乐〉(马勒的指示是「温柔地」)，演出乐器较少：不但没有长号、大号和小号的份儿，木管乐器数量也减半。有人形容此乐章是「把长篇室乐乐段放在大型管弦乐作品里」。先由独奏小提琴开始，在结他和曼陀罗琴轻声伴奏下，独奏圆号营造出令人悠然神往的小夜曲风格。

竞相争鸣的灿烂铜管加上辉煌的定音鼓，为奔放的**第五乐章**定下基调。这个乐章像极了电影音乐，把华丽、壮观、戏剧效果共冶一炉，汇聚成一首「杂乱无章但令人愉快」(美国一位论者语)的管弦乐曲，效果令人叹为观止。这里袭用了多首乐曲的片段，包括华格纳《纽伦堡的名歌手》、里夏《风流寡妇》、马勒第五交响曲、路德教派名曲《上帝是我们坚强的堡垒》，以及其他讽喻性、嘲弄性的引用。这个乐章气氛乐观、热烈，态度坚决，似乎跟前几乐章的阴沉气氛格格不入，难怪成为全曲最令人费解、最饱受批评的乐章——米高·甘乃迪就说这是「活力充沛、态度乐观的马勒式吵闹大制作」。马勒本人则直言要捕捉「阳光普照」的效果。结尾尽情运用嘹亮丰富的声音，全曲首个主题至此又昙花一现般闪过，像要刻划烈日当空的炫目光芒。🔥

节目介绍中文翻译：郑晓彤

荀伯格也为第七所打动：「……和声布局一流，一直牵引着我，让我安静愉快地进入核心，却没有让我偏离重心和迫使我面对自己的命运；所有东西都经精心计算，似乎有股超自然的力量保护着它免受颠簸……曲式极尽细致微妙。」

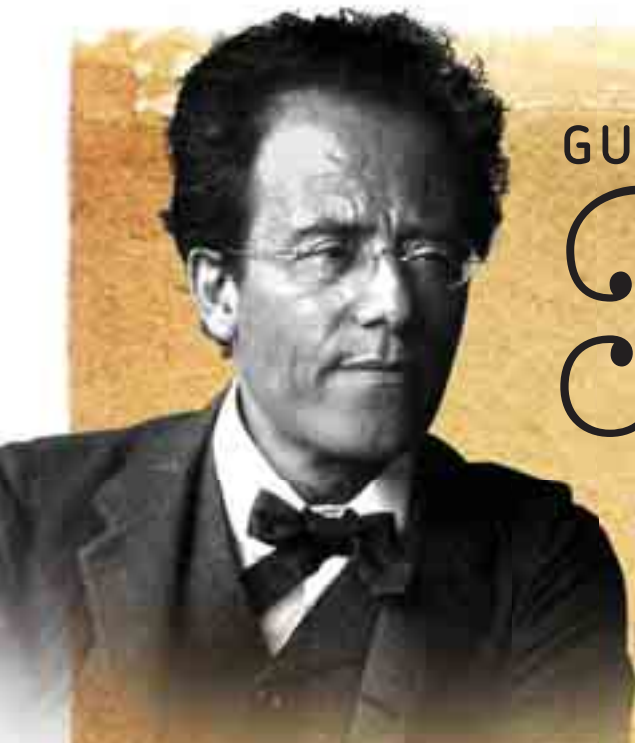
There is an undercurrent of night about the spooky **3rd movement** which is marked *schattenhaft* (shadowy). Eerie timpani and low wind instruments set off on a decidedly threatening waltz, complete with unearthly woodwind shrieks and ghostly shimmerings from the basses. Curious instrumental effects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

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日生于波希米亚喀里希特，
12月举家搬往依赫拉瓦。
Born 7 July at Kališt, Bohemia.
Family move to Iglau (Jihlava)
when in December.



1866

开始学习钢琴。
Learns piano.

1870

举行首次公开独奏会。
Gives his first public
recital.

1875

入读维也纳音乐学院。
Enters Vienna Conservatory.

1878

离开维也纳音乐学院。于维也纳大学
修读哲学课及绘画历史。
Leaves Vienna Conservatory. Attends Vienna
University lectures on philosophy and history of
painting.

1882

于依赫拉瓦担任指挥。
Conducts at Iglau.

1883

于委任为卡素皇家剧院第二指挥。
Appointed second conductor at
Cassel court theatre.



1885

获委任为布拉格德意志州
立剧院第二指挥，以指挥
华格纳和莫扎特的歌剧见
称。
Appointed second
conductor, Deutsches

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

1887

完成第一交响曲。
Completes Symphony No. 1.

No. 1



1888

成为布达佩斯歌剧院音乐总监。
Becomes musical director,
Budapest opera.



1891

担任汉堡市立剧院总指挥。
Becomes chief conductor,
Hamburg Stadttheater.

1892

到伦敦指挥。
Visit to London as conductor.



1894

完成第二交响曲。继承比洛成为汉堡交响乐团指挥。

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

1895

弟弟奥图自杀。

His brother Otto shoots himself.

1896

完成第三交响曲。

Completes Symphony No. 3.

1897

成为天主教徒。加入维也纳皇家歌剧院（现时的维也纳国家歌剧院）成为合唱团长。

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

1898

继里赫特后成为维也纳爱乐指挥。

Becomes conductor, Vienna Philharmonic, after Hans Richter.

1900

完成第四交响曲。

Completes Symphony No. 4.



1902

和艾玛·舒达勒结婚。

完成第五交响曲。

女儿玛利亚出生。

Marries Alma Schindler.

Completes Symphony No. 5.

Daughter Maria born.

1904

女儿安娜出生。完成第六交响曲。

Daughter Anna born. Completes Symphony No. 6.

1905

完成第七交响曲。

Completes Symphony No. 7.



1907

确诊心脏病。女儿玛利亚病逝。

签约大都会歌剧院。

Heart lesion diagnosed. Daughter Maria dies.

Accepts contract for Metropolitan Opera.

1910

完成第九交响曲。开始创作第十交响曲。

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

9 & 10

1911

于纽约指挥第四交响曲后，血液受到严重感染，之后到巴黎求医，于维也纳病逝，终年50岁。

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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郎朗

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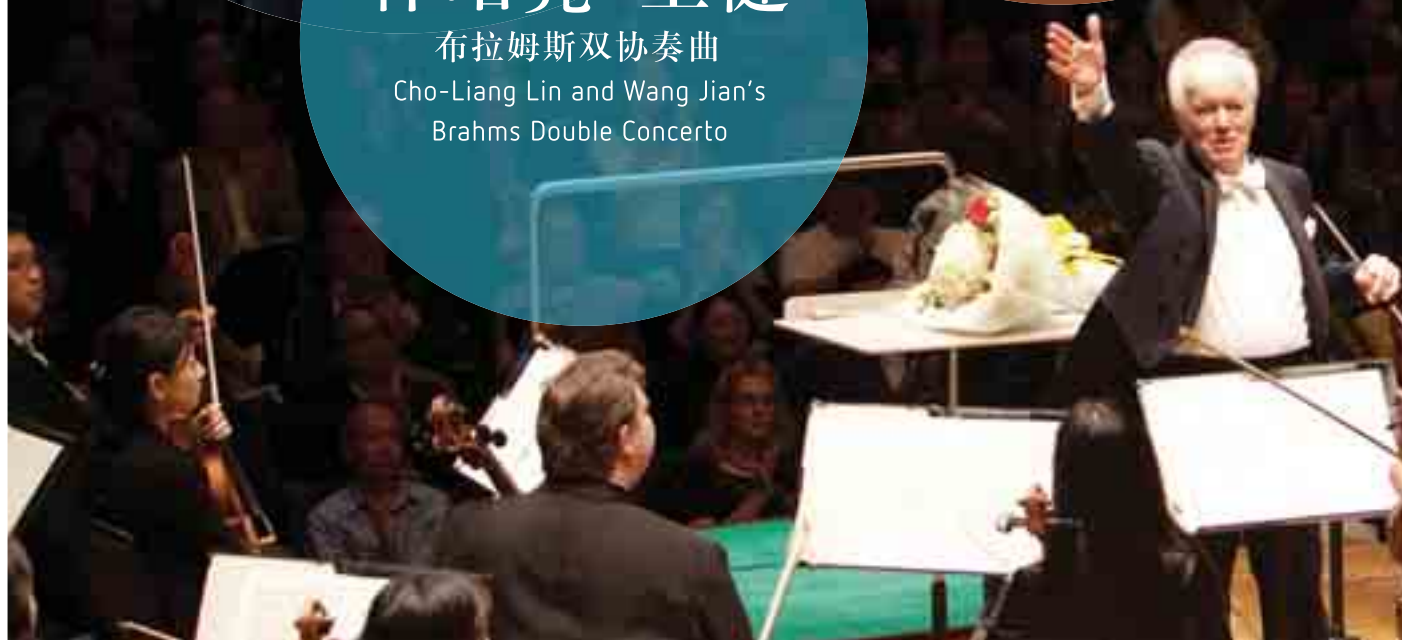
6 & 7

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布拉姆斯双协奏曲

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苏柏轩

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Perry's Symphonie
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曹秀美

Sumi Jo



PHOTO: CHEUNG CHI WAI

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梁建枫

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朱蓓

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#徐炬
张希
周腾飞

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Concertmaster
John Harding

First Associate Concertmaster
Leung Kin-fung

Second Associate Concertmaster
Wong Sze-hang

Third Associate Concertmaster
Zhu Bei

Mao Hua
Cheng Li
Ba Wenjing
Gui Li
Long Xi
Mao Yiguo
Rachael Mellado
Ni Lan
Wang Liang
Christine Wong Kar-ye
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▲梁文瑄
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方洁
何嘉俊
许致雨
简宏道
李智胜
巫国晖
潘廷亮
赵滢娜
*陈怡廷
*柯雪
*刘博轩
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▲Leslie Ryang Moon-sun
Katrina Rafferty
Miyaka Suzuki
Tomoko Tanaka Mao
Ricardo de Mello
Fang Jie
Gallant Ho Ka-chun
Anders Hui
Russell Kan Wang-to
Lee Zhisheng
Mo Kwok-fai
Martin Poon Ting-leung
Zhao Yingna
*Chen Yi-ting
*Ke Xue
*Liu Boxuan
*Liu Fang-xi

中提琴

●凌显祐
▲熊谷佳织
黎明
罗舜诗

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●Andrew Ling
▲Kaori Wilson
Li Ming
Alice Rosen

崔宏伟
范星
范欣
洪依凡
孙斌
王骏
*付水淼
*杨帆
*张妹影

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Fan Xing
Fan Yan
Ethan Heath
Sun Bin
Wang Jun
*Fu Shuimiao
*Yang Fan
*Zhang Shu-ying

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■方晓牧
▲林颖
陈怡君
+关统安
陈屹洲
张明远
霍添
李铭芦
宋亚林
*潘龔
>韦白德

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●Richard Bamping
■Fang Xiaomu
▲Dora Lam
Chen Yi-chun
+Anna Kwan Ton-an
Chan Ngat Chau
Cheung Ming-yuen
Timothy Frank
Li Ming-lu
Yalin Song
*Pan Yan
>Brad Ritchie

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○梅艾华
▲姜馨来
林达桥
冯榕
费利亚
林杰飞
鲍尔菲
范戴克
*张沛垣

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▲卢韦欧
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^Ivy Chuang
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Piccolo

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^Lorna John

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Cor Anglais

Sarah Turner

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●史安祖
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简博文
^区淑仪
^舒嘉云

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▲John Schertle
Michael Campbell
^Rita Au
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简博文

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Michael Campbell

巴松管

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■Vanice Lee
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Contra Bassoon

Adam Treverton Jones

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高志贤
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■Russell Bonifede
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