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## 獻辭 Message



今晚的音樂會為香港管弦樂團2011/12樂季揭開序幕。樂團邀請了兩位國際著名巨星女中音迪楊及男高音斯凱爾頓在雲尼斯的指揮下同台演出，這個音樂會標誌著令人期待的第37個樂季。

2011/12樂季是藝術總監兼總指揮艾度·迪華特與港樂的第八個及最後一個樂季。樂團由迪華特領導下，已發展成亞洲區內最具領導地位的樂團之一，卓越成績有目共睹。他對本地文化及藝術發展的投入與熱誠，有助我們致力提升香港成為國際文化都會。過去七個樂季，樂團的90位樂師不斷提升藝術造詣，成就備受觀眾和樂評人一致推崇。相信樂迷定必熱切期待樂團新一季的精彩表演節目。

謹祝香港管弦樂團在本樂季演出成功，並希望大家盡情欣賞今晚美妙的音樂。

**TONIGHT'S** concert marks the opening of the Hong Kong Philharmonic Orchestra's 2011/12 season. Under the baton of guest conductor Lawrence Renes and featuring the world-renowned mezzo-soprano Michelle DeYoung and tenor Stuart Skelton, the concert begins the exciting journey of the HKPO's 37th season.

This year will mark Maestro Edo de Waart's eighth and final season with the HKPO as the Artistic Director and Chief Conductor. Through his dedication and hard work the Hong Kong Philharmonic has emerged as one of the great orchestras of Asia. Over the last seven seasons, the 90-strong ensemble has scaled new heights in artistic excellence, winning great acclaim from audiences and critics alike. Music lovers can certainly look forward to another series of brilliant performances in the new season.

I wish the Hong Kong Philharmonic Orchestra a very successful season, and hope you all enjoy this wonderful evening of fine music with the Orchestra.

連納智

Michael Lynch CBE AM

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## 獻辭 Message

衷心歡迎在座各位蒞臨香港管弦樂團2011/12樂季揭幕音樂會。



2011/12樂季是迪華特與港樂的第八個及最後一個樂季，過往七年，港樂在他的領導下，藝術水平屢創高峰，並為市民製作多姿多采的節目，不斷豐富和深化香港的文化生活。

值得我們興奮的是樂團的演藝業務七年來蒸蒸日上，套票訂購及票房收益均持續增長，成績有目共睹。現時，樂團常規音樂會的入座率比較2004/05樂季已增長43%，上季入場欣賞樂團演出的觀眾更達100,000人次，而票房收入、贊助及捐款更上升68%至上季的5,100萬元。我謹此向一直大力支持樂團發展的首席贊助太古、香港特別行政區政府，以及各贊助商及捐款人致衷心謝意。

我特別感謝香港各界及市民對我們的支持和鼓勵，亦為香港管弦樂團能將音樂帶到社區每個角落而自豪，除常規音樂會以外，我們定將繼續透過電台廣播、教育音樂會及其他社區活動將美妙的音樂傳遍香港，令更多市民能領略古典音樂的樂趣。

最後，我希望藉此機會感謝交通銀行對港樂揭幕音樂會的慷慨支持，祝大家有一個愉快的晚上。

**IT'S** with great pleasure that I welcome all of you to the opening gala of the Hong Kong Philharmonic Orchestra's 2011/12 season.

The 2011/12 season marks Maestro Edo de Waart's eighth and final season with the HKPO. Together they have, over the past seven years, scaled new heights in musical excellence, enriching the cultural life of the Hong Kong people continuously.

It has been encouraging to record continuous growth in both subscriptions and revenues over this period. Since the 2004/05 season, attendance at our main concerts has grown by 43% with our audience last season reaching 100,000, while box office takings, sponsorship and donations have all risen by an impressive 68%, amounting last year to some \$51 million. I would like to offer a particular word of thanks to our Principal Patron, Swire, the Government of the HKSAR, as well as our sponsors and donors for their support in the development of the Orchestra.

Of course I am especially grateful for all the support and encouragement given by the community here in Hong Kong. In return I am proud that the Hong Kong Philharmonic Orchestra continues to take its music to all parts of our community not just through its regular concerts, but through radio broadcasts, educational concerts and various other community-based activities.

Lastly, I would like to express my gratitude to Bank of Communications for their generous support in tonight's opening gala event. I wish you a very enjoyable evening.

劉元生

Y. S. Liu

香港管弦協會  
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## Message

歡迎蒞臨今晚的揭幕音樂會。

非常抱歉我因抱恙未能親自為香港管弦樂團的2011/12樂季揭幕。經過過去七年和樂團的共同努力，我認為港樂已成為大家的重要資產，是一個足以令每一位香港人引以自豪的一流樂團。

這些年來，我們努力不懈，達成了許多目標，並分享過很多美妙音樂。我一方面為港樂第八個樂季的精彩節目感到雀躍，但這同時意味著一個傷心的時刻，因為今季亦將是我擔任港樂音樂總監的最後一個樂季。

今季，一系列出類拔萃的藝術家將與我們同台演出，實在令人興奮。當中有享譽國際的熟悉名字：羅傑斯特汶斯基、歐爾森和沙涵，也有來自亞洲等地的古典樂壇的生力軍：指揮魯賓基斯、小提琴家寧峰，當然還有屬於香港人的蘇柏軒。而我則會在四月份的三場音樂會中總結我和樂團這八年旅程的一些經歷，其中優秀的女中音蘇珊·葛蘭姆更會參演貝九的演出。

請熱烈歡迎雲尼斯。他事業剛起之時，在荷蘭電台愛樂與我共事，我一直十分關心他的發展，他現今已冒起成為國際上最朝氣滿溢、幹勁十足的年輕指揮之一。我相信今晚由雲尼斯夥拍兩位當時得令的歌唱家—迪楊和斯凱爾頓演出的馬勒傑作，一定會為你們帶來一個難忘的晚上。

**WELCOME** to the opening gala concert.

I am deeply sorry that, due to health reasons, I am unable to be with you as we open the 2011/12 season. Over my seven years of hard work with the Orchestra I have come to realise what a great asset the Hong Kong Philharmonic Orchestra is to everyone in Hong Kong. It is a brilliant orchestra and we can all be very proud of it.

We have achieved a lot together and shared much wonderful music. So while it's a pleasure to introduce my eighth season, it's also a sad time, since this will also be my final season as Music Director of the Hong Kong Philharmonic.

I am delighted that so many wonderful artists will be sharing the stage with us this season. Alongside familiar names on the international scene – Gennadi Rozhdestvensky, Garrick Ohlsson and Gil Shaham – I am pleased to welcome young musicians from Asia and beyond – including conductor Ainārs Rubiķis and violinist Feng Ning, not to mention Hong Kong's very own Perry So. In April I will conduct three programmes as a conclusion of my eight-year journey with the Orchestra, and notably the great mezzo-soprano Susan Graham in Beethoven Ninth.

Please welcome Lawrence Renes on my behalf. Since early in his career at the Netherlands Radio Philharmonic, I have followed with great interest over the years his rise to prominence as one of the most dynamic and exciting of today's young conductors. With Lawrence leading Michelle DeYoung and Stuart Skelton, two of the most exciting signers around, in Mahler's masterwork, I believe all of you will have a wonderful night with him.



Edo de Waart

艾度·迪華特  
Edo de Waart

香港管弦樂團  
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ARTISTIC DIRECTOR AND CHIEF CONDUCTOR  
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14 莫扎特 第41交響曲「茱比特」  
20 **MOZART** *Symphony No.41 Jupiter*

~31'

中 場 休 息 i n t e r v a l

# MAHLER

16 馬勒《大地之歌》  
22 **MAHLER** *Das Lied von der Erde*

~63'



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# ARTISTS

39 雲尼斯 **Lawrence Renes** conductor

40 迪楊 **Michelle DeYoung** mezzo-soprano

40 斯凱爾頓 **Stuart Skelton** tenor

9月2日的音樂會由香港電台第四台 (FM 97.6-98.9 兆赫) 錄音，並將於2011年9月9日 (星期五) 晚上8時播出及2011年9月14日 (星期三) 下午2時重播。

The 2nd Sep concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz) and will be broadcast on 9th Sep 2011 (Fri) at 8pm with a repeat on 14th Sep 2011 (Wed) at 2pm.

弦

諾

# A Sound Commitment



*Edo de Waart*



香港管弦樂團  
HONG KONG  
PHILHARMONIC ORCHESTRA

Principal Patron 首席贊助



SWIRE



IN THIS GREAT CITY  
WHERE EAST MEETS WEST,  
HONG KONG IS A PLACE WHERE  
*DAS LIED VON DER ERDE* HAS  
A SPECIAL RESONANCE.

Lawrence Renes

## LAWRENCE RENES

雲尼斯 | 指揮 CONDUCTOR

「今次能夠再次來到香港，參與香港管弦樂團的2011/12樂季揭幕音樂會，我感到非常榮幸。香港這個城市中西薈萃，和《大地之歌》產生出與別不同的共鳴。《大地之歌》的龐大編制，以及像室樂般可親的音質，為馬勒的創作定性。就像香港一樣，外表來看浮華，但只要你稍微發掘一下，便能看到當中的層次，最美的就埋藏於內。」

歡欣活躍、奮勇向前的『茱比特』交響曲，和《大地之歌》一樣，都是寫於一位音樂大師正達創意顛峰之時。『茱比特』和《大地之歌》的首五個樂章都散發著生命的活力和風采。雖然這是莫扎特的最後一首交響作品，但我們絲毫察覺不到作曲家預視自己三年後英年早逝的痕跡，所以千萬不要過分看重這個說法。話說回來，『茱比特』是莫扎特寫過最長的一首交響曲，神乎其技的對位法令終樂章閃閃生輝，乘載我們到天際，邁向永恆。」

“I am incredibly privileged to be invited to return to the Hong Kong Philharmonic once again for the opening of their 2011/12 season. In this great city where East meets West, Hong Kong is a place where *Das Lied von der Erde* has a special resonance. Despite its huge orchestration, it is its intimacy, its chamber music-like quality, which here defines Mahler's writing. Just like Hong Kong, on the exterior *Das Lied* looks grandiose, but once you dig a little deeper it reveals its many layers. That is where the true beauty lies.

The extrovert, jubilant and forward thrusting *Jupiter* Symphony is, like *Das Lied*, a work written by a master at the pinnacle of his possibilities. It also shares the energy and beauty of life with the first five movements [of *Das Lied*]. Despite being the last of Mozart's symphonies, we do not have any evidence that the composer had any premonition of his premature death three years later, so we must be careful not to ascribe too much importance to this. That said, *Jupiter* is the longest symphony in his oeuvre, and the final movement is extraordinary in its masterful counterpoint, which launches us to the stars and into eternity.”



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PHOTO Christian Steiner

## MICHELLE DEYOUNG

迪楊 | 女中音 MEZZO-SOPRANO

「很高興我可以在啟發《大地之歌》創作靈感的國家演唱，我很喜愛這首樂曲，能獲邀跟香港管弦樂團及一眾一流的音樂家合作，實在讓我感到十分興奮。斯凱爾頓和我曾經合作演唱這首樂曲幾次，我十分期待和他再次一起演出。當然，能夠和指揮雲尼斯合作也令我感到十分榮幸。」

“It is an honour to sing *Das Lied von der Erde* in the country which inspired the poetry. I love this piece and am thrilled to have been invited to perform it with the magnificent Hong Kong Philharmonic and with such wonderful colleagues. Stuart and I have performed this piece several times and I always look forward to our concerts together. And of course, it is simply a privilege and pleasure to work with the great conductor, Lawrence Renes.”



PHOTO John Wright

## STUART SKELTON

斯凱爾頓 | 男高音 TENOR

「馬勒《大地之歌》的聲音世界既長青又古老，簡單得來又極其複雜，象徵死亡、愛、快樂和悲傷，到最後當所有都結束時，你可以到旅途的終點找到接納和喜悅的安慰。迪楊的聲音演繹令人興奮和動容，能夠把歌曲的種種面貌以最令人驚嘆的方式呈現，毫無疑問，任誰聽過都會認為這是一次極具影響力的音樂體驗。除此之外，還有就是詩中表達的探求、悲痛、快樂和幽默，《大地之歌》無疑是音樂與文字一次最完美的結合。」

“Mahler’s world of sound in *Das Lied von der Erde* is at once ageless and ancient, simple and extraordinarily complex, depicting death, love, joy and sadness and finally, when all is done, the peace of acceptance and rejoicing in that most final of journeys. Michelle DeYoung brings the most wondrous sense of all of these aspects in a truly thrilling and moving vocal portrayal that is, without doubt, a seminal musical experience for all who have ever had the privilege to hear it. Above all of these is this wonderful poetry with all its wonder, sorrow, joy and humour. It is, arguably the most perfect marriage of music and words ever created.”





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PHOTO Colin Beere

## FAN TING

范丁 | 首席第二小提琴 PRINCIPAL SECOND VIOLIN

我們的首席第二小提琴范丁是樂團其中一位年資最深的樂師，自七十年代起，已跟樂團合作演出莫扎特的「茱比特」交響曲。「演奏莫扎特的音樂永遠都令人心曠神怡，就算作曲家正臨逆境，仍能寫出充滿喜悅和讚嘆的音符。在莫扎特最後一首交響曲的最後一個樂章，樂團的樂手就好像在捉迷藏一樣你追我躲，是古典音樂史上一段最有名的賦格樂段，無論對樂手抑或觀眾來說，都趣味盎然。」

One of the longest-serving members of the Orchestra, Fan Ting, Principal Second Violin, has played Mozart's *Jupiter* Symphony with us since the 70s; "It is always fascinating to play Mozart, as gratification and gratefulness are found everywhere in his music, even when he was facing adversity. In the last movement of the *Jupiter* Symphony, you will hear the Orchestra playing hide-and-seek in one of the most famous fugues written in the history of classical music, bringing a sense of fun to both audience and players."



PHOTO Keith Hiro

## MICHAEL WILSON

韋爾遜 | 首席雙簧管 PRINCIPAL OBOE

《大地之歌》的〈送別〉樂章對指揮來說是一場惡夢，馬勒曾說過他「肯定不會指」，但當中的雙簧管獨奏和人聲配合起來，又美不勝收。我們的首席雙簧管韋爾遜，曾於2009年和港樂一起首演這首樂曲，聽聽他分享對離愁別緒的看法：「這個樂章包含了木管樂中最漂亮、最深刻的獨奏樂段，作為一位雙簧管樂手，能夠演奏此曲真是莫大的榮幸。樂章主要以下行旋律進行，樂句又長又靜，聽起來有一種放棄生命、向人生道別的意味。於我而言，這樂章是對生命的脆弱和無法阻止歲月流逝的感嘆。」

The notoriously difficult "farewell" movement for conductor, which Mahler once said he himself did not know how to conduct, also offers up one of the most beautiful oboe solos. Our Principal Oboe Michael Wilson, who played the HKPO première of the work in 2009, shares his sentiments of farewell to us; "This movement incorporates one of the most beautifully poignant solos in the wind repertoire, which as an oboist is a great privilege to play. Through the use of long, still lines of melody, predominantly in a downward direction, the movement suggests a kind of giving up or indeed a farewell to life. To me this movement offers a lament for the fragility of life and its inevitable decay."

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# 莫扎特

1756–1791

**1781年**，莫扎特移居維也納，深信能在這裡獲得夢寐以求的名利與福。有一段日子他的確如願以償：與心上人康斯坦絲成婚、生兒育女〔先有兩子：萊蒙特·利奧普及卡爾·湯瑪士。前者才兩個月大就夭折了，而後者則在父親逝世後還活了差不多七十年〕、加入共濟會，更是炙手可熱、收費高昂的名師。他在維也納舉行的音樂會皆大受歡迎，作品也備受推崇。一場音樂會過後，莫扎特寫道：「國王陛下也大駕光臨，真令我喜出望外。陛下多麼高興、多麼熱烈地向我鼓掌喝彩！只是，陛下習慣進場前才把錢送到售票處，要不然當晚票房必然更佳！」此外，莫扎特更能一展抱負，創作受歡迎的歌劇。莫扎特移居維也納後寫的十齣歌劇，好些至今仍膾炙人口，歷久不衰。但到了1788年，莫扎特卻開始諸事不順：除了健康急轉直下〔當時康斯坦絲也病倒了〕，維也納人也開始覺得他的音樂不合時尚。他最新的歌劇《唐喬望尼》一年前在布拉格上演時大受歡迎，在維也納首演時卻賠本收場。就在此時，莫扎特寫下了他最後三首交響曲—第39、40及41交響曲。

莫扎特最後三首交響曲在極短時間內完成，其創作過程之迅速，在音樂史上罕有其匹。6月18日，莫扎特一家人搬往維也納市郊居住。莫扎特差不多馬上動筆寫作第39交響曲，並於6月26日脫稿，一個月後寫成第40交響曲，根據莫扎特親自整理的作品目錄，第41交響曲於1788年8月10日在維也納脫稿。

「萊比特」這個標題並非莫扎特親撰，其子告訴英國出版商雲森·諾威羅，此標題出自一位來自倫敦的音樂經理人薩洛曼。然而，首項能證實標題與樂曲有關的，卻是1819年10月愛丁堡音樂節的一份節目



# C大調第41交響曲

## 「茱比特」

活潑的快板  
如歌的行板  
小步舞曲〔小快板〕  
極快板

單，交響曲當時被稱為「茱比特交響曲」。有說「茱比特」此標題乃出自德國作曲家、以寫作鋼琴練習曲著名的克藍瑪；但他聯想到的並非與茱比特同名的行星木星，而是羅馬神話裡的天神、掌管雷電的茱比特。

小號和鼓在此曲很突出，營造出幾分隆重、正經的氣氛。**第一樂章**開始時十分戲劇化，跟莫扎特交響曲的慣常做法大相逕庭。突然併發的樂音猶如以音樂描繪閃電，是此樂章的一大特色。迷人的**第二樂章**沒有絲毫狂暴激烈、打雷閃電的意味，是使用了弱音器的弦樂營造出來的效果。旋律柔和抒情，十分討人歡喜，反映出莫扎特喜歡寫聲樂的傾向。**第三樂章**是典型的維也納小步舞曲，相比之下更顯得光明磊落、興高采烈。**第四樂章**開始時的主題由四個音組成。這個主題在莫扎特作品的重要性非比尋常，它曾在莫扎特其他幾首樂曲出現，包括兩首較早期的交響曲。這個主題的出處可追溯至巴赫《賦格曲的藝術》——套莫扎特既熟悉又欣賞的作品。這個樂章包含了莫扎特一些最複雜的對位樂段，營造出充滿力量與權威的感覺，再加上定音鼓突如其來的雷聲與小提琴的霹靂閃電，十分貼合「茱比特」這個名稱。

節目介紹中文翻譯：鄭曉彤

### 編制：

長笛、兩支雙簧管、兩支巴松管、兩支圓號、  
兩支小號、定音鼓及弦樂組。

# 馬勒

1860-1911

「我想這是迄今我最個人的作品。」

馬勒致華爾特，1908年9月

提起馬勒（1860-1911），我們會想到他氣魄恢宏的交響曲，還有那些賺人熱淚、意境高遠的聯篇歌曲。但馬勒在世時是赫赫有名的指揮家，與尼基施（1855-1922）、托斯卡尼尼（1867-1957）齊名，成就可想而知。馬勒1878年自維也納音樂學院畢業後，先在小鎮的樂隊初試啼聲，隨後迅速冒升，歷任布拉格、萊比錫、布達佩斯、漢堡等地的歌劇院指揮，更於1897年當上維也納國家歌劇院的藝術總監。縱使馬勒製作的莫扎特及華格納歌劇成就斐然，他與歌劇院的管理層卻常常不咬弦，樂評人又頻頻直接中傷他，或指桑罵槐，攻擊他的門徒彪洛·華爾特（1876-1962）；這些都與當時維也納反猶太人的氛圍息息相關。1905年，情況急轉直下。馬勒對不斷重覆的歌劇曲目意興闌珊，當他往紐約發展的計劃落實後，便於1907年初，向維也納國家歌劇院請辭。

大約自1880年起，馬勒在樂季期間，因排練緊密，根本沒太多時間作曲；絕大多數的作品都是在樂季與樂季之間的夏天寫成的，馬勒也因此而開玩笑的以「夏天作曲家」自居。1907年6月，馬勒如常與家人住進位於奧國南部的麥亞尼希的夏季別墅，假期的第三天，馬勒至愛的大女兒感染猩紅熱和白喉，經過兩星期的煎熬，不幸去世，死時只得四歲。痛失愛女的同時，馬勒確診患有嚴重心臟病，醫生囑咐他要盡量減少他一直習以為常的劇烈運動。大受打擊的馬勒，這年暑假大抵也沒有怎麼作曲。那座夏季別墅，現在已是傷心地，馬勒以後再也沒有回去。

就在此時，黯然神傷的馬勒讀到漢斯·貝特格（1876-1946）於1907年10月出版的德譯中國唐詩集《中國笛》。馬勒常說，他的作品往往是個人歷練所激發的。當下的馬勒，「與虛無面面相覷」，「固有

## 《大地之歌》

- I. 塵世愁苦之飲酒歌
- II. 秋日孤影
- III. 少年行
- IV. 麗人行
- V. 春日醉漢
- VI. 送別

的澄明和自信均盪然無存」，貝特格的《中國笛》恍若暮鼓晨鐘，令他浮想聯翩。詩集的八十三首詩，馬勒選了七首，譜曲成《大地之歌》，作品大部份於1908年7至9月間的六個星期，在托布拉赫鄉間的一所農舍寫成，該處亦即馬勒晚年的夏天「作曲小屋」。

一如既往，馬勒因應自己的樂思，對選取的七首詩，作不同程度的修飾，好像在第三、四、五、六樂章，不用貝特格的標題；在第六樂章，將兩首詩連在一起，嵌入十四行自己的創作，不時換入新的素材，更多的是在原詩句的基礎上擴寫。

但馬勒的改動，怎也談不上大逆不道；要在《大地之歌》中挖掘甚麼盛唐風韻，亦注定是徒勞。原因為何？貝特格的詩集並不是甚麼具學術水平的翻譯，其所據文本亦非中文原詩，而是其他英、法或德的譯本，貝特格稱自己的版本為「意譯仿作」。是故，經馬勒改動的版本不但與原唐詩隔了三重，還保留了貝特格所據的譯本的一些錯誤。有關《大地之歌》第二、三樂章所用的兩首詩的出處，學者多年來束手無策，謎團一直到1995年才解開：馬勒1908年7月下筆的第一個《大地之歌》樂章，〈秋日孤影〉，曲詞源出錢起的《效古秋夜長》，貝特格的版本只與該詩的首四句對應。而第三樂章的那個所謂「陶瓷製的亭」，實為「陶姓人家的亭」的誤譯，貝特格的版本與原詩，李白的《宴陶家亭子》，亦相去頗遠。

六個樂章的《大地之歌》，配器用上頗大的樂隊和兩位獨唱者。過往的演出，絕大多數的配搭是男高音唱第一、三、五樂章，女中音唱第二、四、六樂章；唱女中音聲部的，有時會是個次女高音或女低音。



## 《大地之歌》

但因樂譜標有：「《大地之歌》— 為男高音、女中音（或男中音）及樂隊而作的交響曲」，有少數的演出，是用男高音與男中音配搭。近年學者發現，「女中音（或男中音）」的指示乃源於《大地之歌》樂譜刻印前，一份手稿上的一個臨時札記，因而懷疑「女中音（或男中音）」的安排，未必是馬勒的最終想法。

馬勒習慣在每一首樂隊作品完成後，藉著聆聽該作品的演出，反覆推敲，再三修改配器的細節。但《大地之歌》的樂譜並沒有經過這不厭其煩的工序，因作品的付梓和首演，馬勒均無緣參予；馬勒去世後，其門徒華爾特受委託完成這些工作，他於1911年11月20月在慕尼黑指揮《大地之歌》首演時，馬勒已去世半年。

雖然《大地之歌》樂譜的首頁，標明此作品為「交響曲」，但仍不時被冠以諸如「歌曲交響曲」、「抒情交響曲」、「樂隊伴奏的聯篇歌曲」、「由樂隊交響音樂伴奏的藝術歌曲」等稱謂。至於作品的結構，最常見的解釋，是將《大地之歌》的六個樂章，納進一個四樂章交響曲的框架內：〈塵世愁苦之飲酒歌〉、〈秋日孤影〉和〈送別〉，分別是交響曲的第一樂章、慢板樂章和終曲樂章；篇幅較短和份量較輕的三首歌，〈少年行〉、〈麗人行〉和〈春日醉漢〉，合起來就好像交響曲的諧謔曲樂章。但馬勒的交響曲，似乎從來就不囿於傳統交響曲的框框！將《大地之歌》看成是「聯篇歌曲」和「交響曲」的混合體，可能較為合適；馬勒終其一生，就不斷改寫這兩個名詞的定義，《大地之歌》正好代表他這方面探索的高峰。

有研究馬勒的學者指出，《大地之歌》裡馬勒改寫的歌詞和音樂

- I. 塵世愁苦之飲酒歌
- II. 秋日孤影
- III. 少年行
- IV. 麗人行
- V. 春日醉漢
- VI. 送別

的內容，均圍繞著兩個主題：一面是對人生倏忽即逝的無奈，而另一面則是對大地常新的生命力的歌頌。由是觀之，樂曲的終章〈送別〉，正好調和前五個樂章所體現的矛盾。第一和第五樂章兩首「飲酒歌」，圍套著三首有關人生倏忽的歌曲：孤獨、青春和美貌，三者均屬無常，注定不能永久。這樣，前五個樂章自成一整體，與之平衡的〈送別〉，篇幅差不多是它們的總和！

節目介紹由 陳慶恩博士撰寫

**編制：**

短笛、三支長笛〔其一兼短笛〕、三支雙簧管〔其一兼英國管〕、三支單簧管〔其一兼降E單簧管〕、低音單簧管〔兼第三單簧管〕、三支巴松管〔其一兼低音巴松管〕、四支圓號、三支小號、三支長號、大號、曼陀羅琴、定音鼓、大鼓、鈸、懸鈸、三角鐵、鈴鼓、鑼、鐘琴、兩座豎琴、鋼片琴及弦樂組。

# Wolfgang Amadeus **MOZART**

1756–1791

**MOZART** had arrived in Vienna in 1781 believing that the city held the key to his dreams of fame, fortune and happiness. And for a time that seemed to be the case. He married Constanze whom he adored, he fathered his first children (two sons, Raimund Leopold who died aged two months, and Carl Thomas who survived his father by almost 70 years), he became a Freemason and he was in such demand as a teacher that he could command substantial fees. Concerts he gave in the city were hugely successful and his music widely admired: as he wrote following one concert; “What pleased me most was that His Majesty the Emperor was present. And how delighted he was, and how loudly he applauded me. It is his custom to send the money to the box office before he enters the theatre, otherwise I could justly have expected much more.” And on top of all that he had achieved his real ambition; to write successful operas. The 10 operas he composed while living in Vienna include several of the most successful and popular operas of all time. But by 1788 it had all begun to go sour. His health was deteriorating rapidly (Constanze was ill at this time also), his music had begun to fall out of fashion with Viennese audiences, and his latest opera, *Don Giovanni*, introduced with huge acclaim in Prague the previous year, was a financial failure at its Vienna première. At this time, he wrote what were to be his last three symphonies, numbers 39, 40 and 41.

The composition of Mozart’s last three symphonies represents one of the most astonishing examples of rapid artistic creation in all musical history. On 18th June the family moved to a new house on the outskirts of the city. He started work on the 39th Symphony almost immediately, completing it on 26th June, the 40th followed a month later and, according to the catalogue of his compositions which he himself compiled, Mozart completed his 41st Symphony in Vienna on 10th August 1788.

The title *Jupiter* was not Mozart’s. His son suggested to the English publisher, Vincent Novello, that it had been coined by the London impresario, Salomon, but the first actual evidence of the title being associated with the work came in



## Symphony No.41 in C, K551 *Jupiter*

Allegro vivace  
Andante cantabile  
Menuetto (Allegretto)  
Molto allegro

a concert programme for the Edinburgh Festival held in October 1819, in which it was described as the “Jupiter Symphony”. It is thought that a German-born composer of piano studies, J. B. Cramer, first suggested the name. He wasn’t thinking of the planet but of the Roman God who was associated with thunder and thunderbolts.

With prominent roles given to trumpets and drums, the symphony certainly has a certain ceremonial character and its **first movement** opens with a dramatic gesture, unlike anything else in Mozart’s symphonies. Sudden outbursts – the musical equivalents of bolts of lightning – are a prominent feature throughout. The enchanting **second movement** has nothing remotely angry or thundery about it, a fact reinforced by its scoring for muted strings. Instead it is a gentle, lyrical and immensely endearing melody pointing to Mozart’s love of writing for the human voice. Even more unambiguously cheerful is the following movement, a typically Viennese **minuet**. The four-note theme which begins the **finale**, and on which most of the music of the movement is based, had a special place in Mozart’s music; he used it in several other works including at least two earlier symphonies. It can be traced back to Bach’s *Art of Fugue* which Mozart knew and admired. This movement contains some of the most contrapuntally complex music Mozart ever wrote which, as much as any thing else, gives it a sense of power and strength. This, reinforced by sudden bursts of thunder from the timpani and lightning flashes from the violins, is fully in keeping with the name *Jupiter*.

Programme notes by Dr Marc Rochester

### INSTRUMENTATION:

flute, two oboes, two bassoons, two horns,  
two trumpets, timpani, and strings.

# Gustav MAHLER

1860–1911

“I THINK IT IS THE MOST PERSONAL THING THAT I HAVE DONE SO FAR.”

Mahler to Bruno Walter, Sep 1908

**WHILE** Gustav Mahler (1860-1911) is known today for his breathtaking symphonies and intimate song cycles, he was best known during his lifetime as a conductor, one whose contemporaries held him in the same regard as Nikisch (1855-1922) and Toscanini (1867-1957). After graduating from the Vienna Conservatory in 1878, Mahler started in small provincial orchestras and quickly climbed the ladder (Prague, Leipzig, Budapest, Hamburg). In 1897 he was appointed music director of the Wiener Hofoper (Vienna Court Opera). Notwithstanding his acclaimed Mozart and Wagner productions, Mahler was frequently at odds with the management of the Wiener Hofoper, and was regularly attacked by critics direct or through his protégé, Bruno Walter (1876-1962). Much of the criticism was fueled by the anti-Semitism common in Vienna at the time. By 1905, the situation intensified severely. Being tired of the repertory opera and after securing his future in New York, Mahler deposited his resignation in early 1907.

From the 1880s onward, Mahler was unable to dedicate much time to composition during the season because of his rigorous conducting schedule; all his compositions were created almost exclusively in the summer, and he jokingly referred to himself as a “summer composer.” In June 1907 Mahler and his family retreated as usual to their summer villa at Maiernigg on the Wörthersee. On the third day of the holiday, his beloved elder daughter Maria developed scarlet fever and diphtheria. After a fortnight’s struggle, she died at the age of four. Following this calamitous loss, Mahler was diagnosed with a fatal heart disease and was recommended to strictly curtail the physically active lifestyle that he had been leading. Mahler was stricken and apparently did no composition that summer. The villa at Maiernigg now held too many painful memories, and Mahler never returned to it.

It was in such a gloomy state of mind that Mahler came across Hans Bethge's (1876-1946) *Die chinesische Flöte* (The Chinese Flute), an anthology of Chinese poems published in October 1907. Mahler often acknowledged that personal

## ***Das Lied von der Erde***

- I. Das Trinklied vom Jammer der Erde
- II. Der Einsame im Herbst
- III. Von der Jugend
- IV. Von der Schönheit
- V. Der Trunkene im Frühling
- VI. Der Abschied

experience provided the occasion or impulse of his compositions. Now at a moment when he “stood face-to-face with nothing” and “lost all the clarity and reassurance that he ever achieved,” Bethge’s anthology seemingly aroused profound thoughts and distant echoes. Out of the 83 poems, Mahler chose seven to be the texts of *Das Lied von der Erde* (The Song of the Earth), the composition of which was mostly done within six weeks between July and September 1908 in a farmhouse near Toblach, the retreat for the remainder of Mahler’s summer-composing holidays.

Following his usual practice, Mahler retained the freedom to make changes to the seven poems he picked from *Die chinesische Flöte* to suit his ideas. For instance, he substituted the original titles with titles of his own (movements III, IV, V, VI), and combined two poems to form the text of the last movement, into which he inserted some fourteen lines of his own, occasionally substituting new material for old, more often expanding sections on the original text.

Yet Mahler’s alternations hardly violate the integrity of these poems, nor would a search for genuine flavor of eighth-century Tang China in *Das Lied* yield anything substantial. The poems in Bethge’s anthology are by no means literal or scholarly translations from Chinese; rather, they are *Nachdichtungen* (paraphrase), as Bethge calls them, of English, French, and German translations of ancient Chinese poems. Hence, not only are Mahler’s revised texts in *Das Lied* three times removed from the original poems, they also preserve the mistakes originated from Bethge’s sources. For many years Mahler scholars had regarded the original poems for the texts used in movements II and III of *Das Lied* unidentifiable. The puzzle was finally cracked in 1995: the very first *Das Lied* movement that Mahler embarked on in July 1908, *Der Einsame im Herbst* (The Lonely One in Autumn), has its origin from the first four lines of a ten-line poem by Qian Qi (or Ch’ien-Ch’i); the “porcelain pavilion,” the core image of *Von der Jugend* (Of Youth), is a misinterpretation of the two Chinese characters *tao ting*, which should be understood as “Mr Tao’s pavilion.”



## ***Das Lied von der Erde***

Cast in six movements, *Das Lied* is scored for a large orchestra with two vocal soloists. The overwhelming majority of performances of *Das Lied* have been sung by a tenor and an alto, with the first, third, and fifth movements sung by the male voice, and the rest by the female. The alto part is sometimes sung by a contralto or a mezzo-soprano. On the title page of *Das Lied*, however, the work is described as “*Eine Symphonie für eine Tenor- und eine Alt- (oder Bariton-) Stimme und Orchester*” (a symphony for tenor and alto (or baritone) voice and orchestra). The tenor-baritone combination is thus occasionally used. Recent Mahler scholarship is skeptical about this option, because the publication of the work for either alto or baritone stems only from a single provisional marking of Mahler’s on the engraver’s copy.

Mahler’s habit was to meticulously refine the orchestration of every new orchestral work in the light of experience gained in performance. Such revision process did not occur in *Das Lied*, as Mahler did not live to oversee its publication and first performance; those tasks were entrusted to Bruno Walter, who conducted the work’s première on 20th November 1911 in the Tonhalle in Munich, six months after Mahler’s death.

Although *Das Lied* is entitled “a symphony” on its title page, the work has been referred to as “a song symphony,” “a lyric symphony,” “a cycle of orchestral songs,” and “songs accompanied by symphonic music for orchestra,” to name just a few. In terms of the work’s structure, the most usual interpretation organizes the six movements into four parts analogous to symphonic movements: movements I, II, and VI represent the first, the andante, and the finale movements respectively, and the shorter and lighter movements III, IV, and V comprise the “scherzo” of the symphonic structure. Yet one has to remember that Mahler had almost never kept his symphonies to the traditional form. It would be more fitting to see *Das Lied* as a hybrid between song cycle and symphony, and a culmination of Mahler’s lifelong effort to redefine the boundaries of the two genres.

- I. Das Trinklied vom Jammer der Erde
- II. Der Einsame im Herbst
- III. Von der Jugend
- IV. Von der Schönheit
- V. Der Trunkene im Frühling
- VI. Der Abschied

Some Mahler scholars have pointed out that *Das Lied*, both in its textual revisions and in its musical setting, focuses on two central themes: resignation in face of the transitory character of existence, on the one hand, and celebration of the endless renewal of life, on the other. Seen in this light, the final movement *Der Abschied* (The Farewell) is a reconciliation of the conflict embodied in the first five movements. The two drinking songs of movements I and V enclose three poems that express transitory elements of life: loneliness, youth, and beauty – each destined to change and disappear. In such way, the five-movement substructure balances an enormous final movement, equal almost in duration to everything that has preceded it!

Programme notes by Dr Chan Hing-yan

#### INSTRUMENTATION:

piccolo, three flutes (one doubling piccolo), three oboes (one doubling cor anglais), three clarinets (one doubling E-flat clarinet), bass clarinet (doubling third clarinet), three bassoons (one doubling contrabassoon), four horns, three trumpets, three trombones, tuba, mandolin, timpani, bass drum, cymbals, suspended cymbal, triangle, tambourine, tam-tam, glockenspiel, two harps, celesta, and strings.

## Das Trinklied vom Jammer der Erde

Schon winkt der Wein im gold'nen Pokale,  
doch trinkt noch nicht, erst sing'ich euch ein Lied!  
Das Lied vom Kummer soll auf-  
lachend in die Seele euch klingen.  
Wenn der Kummer naht, liegen wüst die Gärten  
der Seele,  
Welkt hin und stirbt die Freude, der Gesang.  
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!  
Dein Keller birgt die Fülle des goldenen Weins!  
Hier, diese Laute nenn' ich mein!  
Die Laute schlagen und die Gläser leeren,  
das sind die Dinge die zusammen passen.  
Ein voller Becher Weins zur rechten Zeit  
ist mehr wert, ist mehr wert,  
ist mehr wert als alle Reiche dieser Erde!  
Dunkel is das Leben, ist der Tod!

Das Firmament blaut ewig, und die Erde  
wird lange fest steh'n und auf- blühn im Lenz.  
Du aber, Mensch, wie lang lebst denn du?  
Nicht hundert Jahre darfst du dich ergötzen,  
an all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern  
hockt eine wild- gespenstische Gestalt.  
Ein Aff' ist's! Hört ihr, wie sein Heulen  
hinausgellt in den süßen Duft des Lebens!  
Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!  
Leert eure gold'nen Becher zu Grund!  
Dunkel ist das Leben, ist der Tod!

NACH LI T'AI-PO

馬勒《大地之歌》用的德文歌詞，源出漢斯·貝特格的德譯中國唐詩集《中國笛》；有橫線強調的歌詞及標題，是經馬勒改動過的。

This column shows the German texts adapted by Mahler from Hans Bethge's *Die chinesische Flöte* (The Chinese Flute). Mahler's interpolations into the texts are underlined.

## The Drinking Song of the Misery of the Earth

Now the wine beckons in the golden goblet,  
but do not drink yet, first I will sing you a song!  
The song of sorrow should burst-  
The soul should sound with laughter.  
When sorrow comes, the garden of the soul is  
laid waste,  
Then joy and song dry up and die.  
Dark is life, dark is death.

Lord of this House!  
Your cellar holds an abundance of golden wine!  
Here, this lute I call my own!  
Strike the lute and drain the glasses,  
these are things that go well together.  
A brimming cup of wine at the right time  
is worth more, is worth more,  
is worth more than all the kingdoms of this earth!  
Dark is life, dark is death.

The heavens are ever blue, and the earth  
shall long stand firm and blossom in springtime.  
But you, Man, how long do you live?  
Not even a hundred years are yours to amuse yourself,  
with all the rotting trifles of this earth!

See over there! In the moonlight on the gravestones  
crouches a wild ghostlike form.  
An ape! Hear how his howling  
shrieks out in the sweet scent of life!  
Now take the wine! Now it is time, companions!  
Drain your golden cups to the bottom!  
Dark is life, dark is death!

AFTER LI T'AI-PO

英譯歌詞參考自史提芬·海夫林的《馬勒：大地之歌》，由韋雲暉編輯。

English translation edited by Raff Wilson, with reference to Stephen E. Hefling's Mahler: *Das Lied von der Erde*.



## 馬勒《大地之歌》

## 塵世愁苦之飲酒歌

齊舉金杯中美酒，  
且莫酌，聽我為你來一曲，  
憾魄動魂  
愁苦歌。  
悲慟來時  
廢心田，  
喜樂乾涸歌沉寂。  
生黯黯兮死亦然。

主人！  
汝有金釀滿地窖，  
我有三尺琴一張！  
彈琴痛飲，  
美事一雙！  
斟酒滿杯於及時，  
勝卻，勝卻，  
勝卻人間連城壁！  
生黯黯兮死亦然。

蔚蔚藍天長，  
大地恆永久，春來百花開。  
然汝，人壽能幾許？  
歡樂無百年，  
塵世腐瑣繫！

看那月照墳頭上，  
蹲箇野鬼猙獰物。  
是猿也！且聽其啼聲，  
如何驚破人世甘美香！  
今當齊舉杯！此刻正合時，吾友！  
會須盡乾金杯酒！  
生黯黯兮死亦然！

## 李白《悲歌行》

悲來乎 悲來乎  
主人有酒且莫斟  
聽我一曲悲來吟  
悲來不吟還不笑  
天下無人知我心

君有數斗酒  
我有三尺琴  
琴鳴酒樂兩相得

一杯不啻千鈞金  
悲來乎 悲來乎

天雖長  
地雖久  
金玉滿堂應不守  
富貴百年能幾何  
死生一度人皆有

孤猿坐啼墳上月

且須一盡杯中酒  
悲來乎 悲來乎  
鳳鳥不至河無圖  
微子去之箕子奴

漢帝不憶李將軍  
楚王放卻屈大夫  
悲來乎 悲來乎  
秦家李斯早追悔  
虛名撥向身之外  
范子何曾愛五湖  
功成名遂身自退  
劍是一夫用  
書能知姓名  
惠施不肯千萬乘  
卜式未必窮一經  
還須黑首取方伯

中譯歌詞由陳慶恩博士翻譯。

Chinese translation by Dr Chan Hing-yan.

原唐詩，有橫線強調的詩句，馬勒的歌詞與貝特格的譯本均沒有譯出。

Original Chinese poems are shown in this column, in which underlined texts are not translated in both Mahler's and Bethge's versions.

Der Einsame im Herbst

Herbstnebel wallen bläulich überm See,  
vom Reif bezogen stehen alle Gräser;  
man meint, ein Künstler habe Staub von Jade  
über die feinen Blüten ausgestreut.

Der süße Duft der Blumen ist verfliegen;  
ein kalter Wind beugt ihre Stengel nieder.  
Bald werden die verwelkten, gold'nen Blätter  
der Lotosblüten auf dem Wasser zieh'n.

Mein Herz ist müde. Meine kleine Lampe  
erlosch mit Knistern, es gemahnt mich an den Schlaf.  
Ich komm' zu dir, traute Rühstätte!  
Ja, gib mir Ruh', ich hab' Erquickung Not!

Ich weine viel in meinen Einsamkeiten.  
Der Herbst in meinem Herzen währt zu lange.  
Sonne der Liebe, willst du nie mehr scheinen,  
um meine bittern Tränen mild aufzutrocknen?

NACH CH'IEN CH'I

The Lonely One in Autumn

Autumn mist wells up bluish over the lake,  
the grass stands covered with frost;  
one might think an artist had a jade powder  
and dusted the fine blossoms.

The sweet scent of the flowers has vanished;  
a cold wind bends their stems down.  
Soon will the withered, golden leaves  
of the lotus blossoms float upon the waters.

My heart is tired. My little lamp  
sputtered out, it calls me to sleep.  
I come to you, beloved resting place!  
Yes, give me rest, I need refreshment!

I weep much in my solitude.  
The autumn in my heart endures too long.  
Sun of love, will you never shine again  
To dry my bitter tears?

AFTER CH'IEN CH'I

# 馬勒《大地之歌》

## 秋日孤影

藍藍秋霧泛湖上，  
霜露掩萋萋；  
有若丹青妙手撒玉塵，  
盡染纖纖花。

馥郁芳香盡，  
凜冽摧枝彎；  
枯槁金荷葉，  
將在水中漂。

吾心業已倦，  
窸窣寸燭滅，催我好入眠。  
吾臨汝跟前，戀戀安歇地！  
寧謐是吾願，澄明是我需！

吾常啜泣孤寂中，  
吾心秋意已太濃。  
愛之陽靈，汝是否不復照耀？  
輕拭揩乾，吾之苦淚？

## 錢起《效古秋夜長》

秋漢飛玉霜

北風雪荷香

含情紡織孤燈盡

拭淚相思寒漏長  
檐前碧雲靜如水  
月吊棲鳥啼雁起  
誰家少婦事鴛機  
錦幕雲屏深掩扉  
白玉窗中聞落葉  
應憐寒女獨無依

## Von der Jugend

[Bethge: Der Pavillon aus Porzellan]  
Mitten in dem kleinen Teiche  
steht ein Pavillon aus grünem  
und aus weißem Porzellan.

Wie der Rücken eines Tigers  
wölbt die Brücke sich aus Jade  
zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,  
schön gekleidet, trinken, plaudern,  
manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten  
rückwärts, ihre seidnen Mützen  
hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller  
Wasserfläche zeigt sich alles  
wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend  
in dem Pavillon aus grünem  
und aus weißem Porzellan;

wie ein Halbmond scheint die Brücke,  
umgekehrt der Bogen. Freunde,  
schön gekleidet, trinken, plaudern.

NACH LI T'AI-PO

## Of Youth

[Bethge: The Porcelain Pavilion]  
Midway in the little pond  
stands a pavilion of green  
and white porcelain.

Like the back of a tiger,  
the jade bridge arches over  
to the pavilion.

In the pavilion sit friends,  
beautifully dressed, drinking, chatting,  
several writing down verses.

Their silken sleeves slide  
backwards, their silken caps  
perched drolly deep on the nape of the neck.

On the small pond's still  
waters everything is reflected  
curiously in a mirror image.

Everything stands on its head  
in the pavilion of green  
and white porcelain;

the bridge seems like a halfmoon,  
the arch is upside-down. Friends,  
beautifully dressed, drinking, chatting.

AFTER LI T'AI-PO



## 馬勒《大地之歌》

## 少年行

[貝特格：陶亭]

小池塘中央，  
綠白陶亭立。

尤如虎背拱，  
玉橋通陶亭。

友儕坐亭中，  
華衣齊飲酒，  
談天也賦詩。

絲袖往後甩，  
絹帽挺滑稽，  
肆然蹲脖項。

池塘靜水面，  
倒影景緻妙。

綠白陶亭裡，  
一切皆倒立。

橋若半月彎，  
上下兩倒顛。  
友儕盡華衣，飲酒又談天。

## 李白《宴陶家亭子》

曲巷幽人宅  
高門大士家

池開照膽鏡

林吐破顏花

綠水藏春日

青軒祕晚霞

若聞弦管妙  
金穀不能誇

## Von der Schönheit

[Bethge: Am Ufer]

Junge Mädchen pflücken Blumen,  
pflücken Lotosblumen an dem Uferrande.  
Zwischen Büschen und Blättern sitzen sie,  
sammeln Blüten in den Schoß und rufen  
sich einander Neckereien zu.

Gold'ne Sonne webt um die Gestalten,  
spiegelt sie im blanken Wasser wider.  
Sonne spiegelt ihre schlanken Glieder,  
ihre süßen Augen wider,  
und der Zephyr hebt mit Schmeichelkosen  
das Gewebe ihrer Ärmel auf,  
führt den Zauber ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne Knaben  
dort an dem Uferrand auf mut'gen Rossen,  
weithin glänzend wie die Sonnenstrahlen:  
schon zwischen dem Geäst der grünen Weiden  
trabt das jungfrische Volk einher!

Das Roß des einen wiehert fröhlich auf,  
und scheut, und saust dahin,  
über Blumen. Gräser wanken hin die Hufe,  
sie zerstampfen jäh im Sturm die hingesunk'nen Blüten,  
hei! wie flattern im Taumel seine Mähnen,  
dampfen heiß die Nüstern!

Gold'ne Sonne webt um die Gestalten,  
spiegelt sie im blanken Wasser wider.  
Und die schönste von den Jungfrau'n sendet  
lange Blicke ihm der Sehnsucht nach.  
Ihre stolze Haltung ist nur Verstellung.  
In dem Funkeln ihrer großen Augen,  
in dem Dunkel ihres heißen Blicks  
schwingt klagend noch die Erregung ihres Herzens nach.

NACH LI T'AI-PO

## Of Beauty

[Bethge: On the Bank]

Young maidens are picking flowers,  
picking lotus blossoms on the shore's edge.  
Among the bushes and leaves they sit,  
collecting blossoms in their laps and calling  
to each other with teasing banter.

Golden sunlight weaves around the figures,  
playing their images on the smooth waters.  
Sunlight mirrors their slender limbs,  
their sweet eyes,  
and the zephyr lifts with coaxing caresses  
the fabric of their sleeves up,  
wafts the magic of their lovely scent through the air.

O see, how the handsome lads romp about  
there at the shore's edge on spirited horses,  
in the distance, gleaming like the sun's rays;  
now amidst the branches of the green willows  
trots the youthful company over here!

The horse of one neighs joyfully,  
and shies, and rushes away,  
over flowers and grass the hoofs roll,  
they quickly trample the downfallen blossoms,  
ho! how his mane flutters in the frenzy,  
and his nostrils steam!

Golden sunlight weaves around the figures,  
mirrors them on the smooth waters.  
And the fairest of the maidens sends  
lasting glances of longing after him.  
Her proud bearing is only a pretence.  
In the sparkling of her large eyes,  
in the darkness of her hot gaze  
the agitation of her heart within rings forth.

AFTER LI T'AI-PO

## 馬勒《大地之歌》

## 麗人行

[貝特格：河邊]

佳人擷芬芳，  
採蓮河岸邊。  
叢葉間中坐，  
花摘懷裡兜，  
互送戲謔言。

金光繞風姿，  
靜水泛綽約；  
明眸與修肢，  
日照印浮鏡；  
和風輕拂袖，

奇澤香滿空。

壯哉美少年，  
跨騎河岸邊，  
日遠華暉中；  
柳綠枝叢間，  
騁逸騎昂揚！

一馬樂長嘶，  
且竄且疾馳，  
快走踏芳菲，  
四蹄逐落花，  
亂鬚舞颯颯，  
馬準冒輕煙！

金光繞風姿，  
靜水泛綽約；  
佳人中絕色，  
遙眺帶依依，  
矜持實強裝。  
炯炯兮明眸，  
睽睽兮熱望，  
俱應斷腸心。

## 李白《採蓮曲》

若耶溪傍採蓮女

笑隔荷花共人語

日照新妝水底明

風飄香袖空中舉

岸中誰家遊冶郎

三三五五映垂楊

紫騮嘶入落花去

見此踟躕空斷腸

## Der Trunkene im Frühling

[Bethge: Der Trinker im Frühling]  
Wenn nur ein Traum das Leben ist,  
warum denn Müh' und Plag'!?  
Ich trinke, bis ich nicht mehr kann,  
den ganzen lieben Tag!

Und wenn ich nicht mehr trinken kann,  
weil Kehl' und Seele voll,  
so tauml' ich bis zu meiner Tür  
und schlafe wundervoll!

Was hör' ich beim Erwachen? Horch!  
Ein Vogel singt im Baum.  
Ich frag' ihn, ob schon Frühling sei.  
Mir ist, als wie im Traum.

Der Vogel zwitschert: Ja! Ja! Der Lenz,  
der Lenz ist da, sei kommen über Nacht!  
Aus tiefstem Schauen lauscht' ich auf,  
der Vogel singt und lacht! und lacht!

Ich fülle mir den Becher neu  
und leer' ihn bis zum Grund  
und singe, bis der Mond erglänzt  
am schwarzen Firmament!

Und wenn ich nicht mehr singen kann,  
so schlaf' ich wieder ein.  
Was geht mich denn der Frühling an!?  
Laßt mich betrunken sein!

NACH LI T'AI-PO

## The Drunkard in Springtime

[Bethge: The Drinker in Springtime]  
Since life is just a dream,  
why then toil and torment?  
I drink, until I can drink no more,  
the whole livelong day!

And when I can't drink any more,  
Since throat and soul are full,  
then I stagger up to my door  
and sleep wonderfully!

What do I hear when I wake? Listen!  
A bird sings in the tree.  
I ask him if spring has come already,  
For me it's as though in a dream.

The bird twitters: Yes! Yes! Spring,  
spring is here, it's come over night!  
Gazing deeply I listen to him,  
the bird sings and laughs! and laughs!

I fill myself the cup anew  
and empty it to the bottom  
and sing until the moon shines  
forth in the dark heavens!

And when I can sing no more,  
then it's off to sleep again.  
What do I care about the Spring!?  
Let me be drunk!

AFTER LI T'AI-PO



## 馬勒《大地之歌》

## 春日醉漢

[貝特格：春日酒徒]

人生若為夢，  
何來苦與惱？  
我飲窮我量，  
終日復如此！

我窮我量時，  
靈肉兩雙醉，  
蹣跚到門前，  
大覺呼呼睡！

甦醒聞何物？  
一鳥枝頭唱，  
問其春臨否，  
吾恍若夢中。

鳥兒啁啾應，  
一夜春已至！  
吾傾耳細聽，  
其且笑且歌！

我重斟滿杯，  
一飲杯見底，  
高歌到月明，  
遍照夜穹蒼！

歌至弗能唱，  
重入我夢鄉。  
春與我何干？  
且讓我長醉！

## 李白《春日醉起言志》

處世若大夢  
胡為勞其生  
所以終日醉

頽然臥前楹

覺來眄庭前  
一鳥花間鳴  
借問此何時

春風語流鶯

感知欲嘆息

對酒還自傾

浩歌待明月

曲盡已忘情

## Der Abschied

[Bethge: In Erwartung des Freunds]  
Die Sonne scheidet hinter dem Gebirge.  
In allen Täler steigt der Abend nieder  
mit seinen Schatten, die voll Kühlung sind.

O sieh! wie eine Silberbarke schwebt  
der Mond am blauen Himmelssee herauf.  
Ich spüre eines feinen Windes Weh'n  
hinter den dunklen Fichten!

Der Bach singt voller Wohllaut durch das Dunkel.  
Die Blumen blassen im Dämmerchein.  
Die Erde atmet voll von Ruh' und Schlaf.  
Alle Sehnsucht will nun träumen,  
die müden Menschen geh'n heimwärts,  
um im Schlaf vergess'nes Glück  
und Jugend neu zu lernen!

Die Vögel hocken still in ihren Zweigen.  
Die Welt schläft ein!  
Es wehet kühl im Schatten meiner Fichten.  
Ich stehe hier und harre meines Freundes.  
Ich harre sein zum letzten Lebewohl!

Ich sehne mich, O Freund, an deiner Seite  
die Schönheit dieses Abends zu genießen.  
Wo bleibst du? du läßt mich lang allein!  
Ich wandle auf und nieder mit meiner Laute  
auf Wegen, die vom weichen Grase schwellen.  
O Schönheit! O ewigen Liebens, Lebens trunk'ne Welt!

NACH MONG KAO-JEN

[Bethge: Der Abschied des Freundes]  
Er stieg vom Pferd und reichte ihm den Trunk  
des Abschieds dar.  
Er fragte ihn, wohin er führe  
und auch warum, warum es müßte sein.

Er sprach, seine Stimme war umflort: Du, mein Freund,  
mir war auf dieser Welt das Glück nicht hold!  
Wohin ich geh'? Ich geh', ich wandre in die Berge.  
Ich suche Ruhe, Ruhe für mein einsam Herz!

Ich wandle nach der Heimat, meiner Stätte!  
Ich werde niemals in die Ferne schweifen.  
Still ist mein Herz und harret seiner Stunde!

Die liebe Erde allüberall  
blüht auf im Lenz und grünt aufs neu!  
allüberall und ewig blauen licht die Fernen,  
Ewig... ewig...

NACH WANG WEI

## The Farewell

[Bethge: In Expectation of the Friend]  
The sun departs behind the mountain.  
In all the valleys the evening drops down  
with its shadows that are full of coolness.

O see! like a silver ship soars  
the moon upon the blue heavenly lake.  
I sense a gentle wind drifting  
behind the dark pine trees!

The brook sings full of pleasant melody in the darkness.  
The flowers pale in the twilight.  
The earth breathes full of rest and sleep.  
All longing will now dream,  
the tired men go homewards,  
so that in sleep, forgotten joys  
and youthfulness can be known once more!

The birds crouch quietly on their branches.  
The world goes to sleep!  
Breezes blow cool in the shadow of my pine trees.  
I stand here and await my friend.  
I await his last farewell.

I long, O friend, at your side  
to taste the beauty of this evening.  
Where are you? You leave me alone so long!  
I wander up and down with my lute  
on paths that swell with soft grass.  
O Beauty! O eternal love-and-life intoxicated world!

AFTER MONG KAO-JEN

[Bethge: The Farewell of the Friend]  
He stepped from the horse and offered the draught  
of farewell.  
He asked him where he was going  
and also why, why it had to be.

He spoke, his voice was choked: My friend,  
Fortune has not been kind to me in this world!  
Where shall I go? I shall go, and wander in the mountains.  
I seek rest, rest for my lonely heart!

I wander to the homeland, to my abode!  
I will nevermore roam to far places.  
Still is my heart, and awaits its hour!

The beloved earth everywhere  
blossoms in Spring and flourishes green again!  
Everywhere and eternally, distant places have blue skies.  
Eternally . . . Eternally . . .

AFTER WANG WEI

## 馬勒《大地之歌》

## 送別

[貝特格：盼友人]

夕陽退山後，  
暮色滿涼意，  
盡籠群丘壑。

看那銀舟上，  
月泛藍湖天。  
我覺幽松後，  
有微風輕拂！

溪聲盡妙韻，響徹茫茫夜。  
黃昏花失色。  
大地呼寂眠。  
所盼全入夢，  
倦客踏歸途。  
遺樂與青春，  
重拾夢鄉中！

靜鳥踞枝頭，  
穹蒼睡正酣！  
風涼我松影，  
佇此候吾友，  
待其致終別。

盼能在君側，  
共享此良宵。  
君爾在何方？撒我長孤候！  
蘿蔓滿道徑，  
抱琴踟躕行。  
美哉復美哉！恆愛醉人間！

[貝特格：送友人]

彼自馬下來，  
舉杯以作別。  
詢其何處往，  
復問何所之。

其答聲幽幽：吾友孰不知，  
因時不我與！  
何處吾宿是？漫游入重山，  
安寧我自尋，以慰孤寂心！

行行歸故里，吾鄉我所依！  
不復再遠游。  
止水是吾心，復盼待其時！

大地吾所愛，  
春來花開遍，常新是綠衣！  
處處藍光耀，無盡天一色，  
無盡復無盡…… 無盡復無盡……

孟浩然《宿業師山房期丁大不至》  
王維《送別》

孟浩然《宿業師山房期丁大不至》

夕陽度西嶺  
群壑倏已暝

松月生涼夜  
風泉滿清聽

樵人歸欲監

煙鳥棲初定

之子期宿來

孤琴候蘿徑

王維《送別》

下馬飲君酒

問君何所之

君言不得意  
歸臥南山陲

但去莫復問

白雲無盡時



PHOTO Cheung Chi Wai

## 香港管弦樂團 Hong Kong Philharmonic Orchestra

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，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。

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。樂團亦經常與其他藝團如香港歌劇院合作，並與中外流行歌手作跨界演出。

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。2010年9月，迪華特和港樂分別在上海世博會2010、西安及北京演出。

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

**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.

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. The orchestra also collaborates regularly with other performing arts organisations such as Opera Hong Kong in addition to its crossover series with Western and Chinese pop artists.

The Orchestra also builds its reputation and raises its artistic standards by touring. In September 2010, de Waart and the HKPO performed at the Expo 2010 Shanghai, Xi'an and Beijing to critical acclaims.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is the Venue Partner of the Hong Kong Cultural Centre





PHOTO Marco Borggreve

## 雲尼斯 LAWRENCE RENES

指揮 CONDUCTOR

雲尼斯曾與歐洲多個享負盛名的樂團合作，如巴伐利亞電台交響樂團、法國電台愛樂樂團、西德交響樂團、柏林德意志交響樂團、哥德堡交響樂團及丹麥國家交響樂團等。2010/11樂季，他首次與德累斯頓國家劇院、首爾愛樂樂團及皇家斯德哥爾摩歌劇院合作，並再次獲瑞典室樂團、皇家斯德哥爾摩樂團、西班牙國家管弦樂團、BBC交響樂團、萊比錫德國中部電台交響樂團及荷蘭歌劇院邀請演出。2011/12樂季，他曾指揮斯德哥爾摩樂團、卑爾根樂團、奧斯陸愛樂、皇家蘇格蘭國家樂團，並首次與馬勒室樂團合作，又會到三藩市歌劇院參與約翰·亞當斯《尼克遜在中國》的演出。

雲尼斯於1998至2003年擔任阿納姆愛樂樂團首席指揮及藝術總監期間指揮的馬勒、布魯赫納及華格納演出，令他享譽樂界。2001至2006年間，他擔任不萊梅劇院及不萊梅愛樂樂團的音樂總監，任內曾指揮大部份主流曲目。他又定期與皇家斯德哥爾摩愛樂合作，近期的演出包括於諾貝爾和平獎音樂會中與芮妮·費萊明合作。

雲尼斯亦以能駕馭不同時期和風格的歌劇見稱，曲目包括一系列現代歌劇。2007年他在聖達菲歌劇院指揮譚盾《茶》的美國首演備受好評，其後兩度重返聖達菲演出，分別指揮《唐喬望尼》及《魔笛》。他上季在皇家鑄幣局劇院首演布烈頓的《浪子的歷程》。

雲尼斯於阿姆斯特丹市史韋琳克音樂學院主修小提琴，1993年於海牙皇家音樂學院指揮系榮譽畢業。1994至1996年間於荷蘭電台愛樂擔任迪華特的助理。

**Lawrence Renes** has conducted many of Europe's most prestigious orchestras including the Sinfonieorchester des Bayerischen Rundfunks, the Orchestre Philharmonique de Radio France, the WDR Sinfonieorchester, Deutsches Sinfonie-Orchester Berlin and the Gothenburg and Danish National Symphony Orchestras. Engagements for the 2010/11 season included his débuts with the Staatskapelle Dresden, Seoul Philharmonic Orchestra and the Royal Stockholm Opera as well as return visits to the Swedish Chamber Orchestra, Royal Stockholm Orchestra, Orquesta Nacional de España, BBC Symphony Orchestra, MDR Sinfonieorchester Leipzig and the Netherlands Opera. In the 2011/12 season he conducts the Stockholm, Bergen, Oslo Philharmonic and Royal Scottish National orchestras, and makes his début with the Mahler Chamber Orchestra. He also conducts the San Francisco Opera in their run of Adams' *Nixon in China*.

From 1998 to 2003 Renes was Chief Conductor and Artistic Director of Het Gelders Orkest, Arnhem, with whom he built his reputation for authoritative performances of works by Mahler, Bruckner and Wagner. Between 2001 and 2006 he was Generalmusikdirektor of Bremer Theater and the Bremer Philharmoniker, where he conducted most of the mainstream repertoire. He has established a regular relationship with the Royal Stockholm Philharmonic Orchestra and a recent highlight has been the Nobel Peace Prize Gala Concert with Renée Fleming.

Lawrence Renes has gained an excellent reputation in the field of opera with a broad repertoire including a number of contemporary operas. He gave the US première of Tan Dun's *Tea* with Sante Fe Opera to great critical acclaim in 2007 and has returned twice since with *Don Giovanni* and *Die Zauberflöte*. He made his début at the Théâtre Royal de La Monnaie last season in Britten's *The Rake's Progress*.

After studying violin at the Sweelinck Conservatory in Amsterdam, Lawrence Renes went on to study conducting at the Royal Conservatory in The Hague, where he graduated with honours in 1993. Between 1994 and 1996 he was assistant to Edo de Waart at the Netherlands Radio Philharmonic.



PHOTO Christian Steiner

## 迪楊 MICHELLE DEYOUNG

女中音 MEZZO-SOPRANO



PHOTO John Wright

迪楊現已成為同輩藝術家中其中一位最令人期待的女中音，她獲世界各地不同樂團邀請演出，並經常與紐約愛樂、芝加哥交響樂團、三藩市交響樂團、維也納愛樂、愛樂樂團、巴黎樂團、柏林國家管弦樂團、荷蘭皇家音樂廳樂團合作。

她無論在本土抑或海外的歌劇界同樣備受推崇，並曾與大都會歌劇院、芝加哥抒情歌劇院、洛杉磯歌劇院、休斯頓大歌劇院、史卡拉大劇院、拜萊特歌劇節、柏林國家歌劇院、巴黎歌劇院及東京歌劇院演出。

今季，她會再次和休斯頓大歌劇院合作，擔演《露克茜雅受辱記》的主角、到華盛頓音樂廳歌劇院演唱《參孫與達麗娜》的達麗娜、並與紐約愛樂、波士頓交響樂團、芝加哥交響樂團、克里夫蘭樂團、三藩市交響樂團、美國國家交響樂團及悉尼交響樂團合作。

她是多項格林美大獎的得獎藝術家，曾推出多張專輯：與三藩市交響樂團及狄遜湯馬士合作的《亡兒之歌》、馬勒第三交響曲和《悲傷之歌》（SFS Media）、與倫敦交響樂團和戴維斯爵士合作的《特洛伊人》（LSO Live!）、分別與芝加哥交響樂團及海廷克（CSO Resound）和匹茲堡交響樂團及霍奈克（Challenge Records International）合作的馬勒第三交響曲，以及和明尼蘇達樂團合作的《大地之歌》（Reference Recordings）。她的首張個人獨唱專輯由EMI發行。

**Michelle DeYoung** has already established herself as one of the most exciting artists of her generation. She is in demand throughout the world and appears regularly with the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Vienna Philharmonic and Philharmonia orchestras, the Orchestre de Paris, Berliner Staatskapelle and the Amsterdam Concertgebouw.

Equally at home on the opera stage, she has appeared with the Metropolitan Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, La Scala, Bayreuth Festival, Berliner Staatsoper, Paris Opera and the Tokyo Opera.

This season she returns to the Houston Grand Opera in the title role in *The Rape of Lucretia*, sings Dalila in *Samson et Dalila* with the Washington Concert Opera, and appears with the New York Philharmonic, Boston Symphony, Chicago Symphony, Cleveland, San Francisco Symphony, National Symphony and Sydney Symphony orchestras.

A multi-Grammy award winning recording artist, her impressive discography includes Kindertotenlieder, Mahler's Third Symphony, *Das Klagende Lied* with Michael Tilson Thomas and the San Francisco Symphony (SFS Media), *Les Troyens* with Sir Colin Davis and the London Symphony Orchestra (LSO Live!), Mahler's Third Symphony with the Chicago Symphony Orchestra and Bernard Haitink (CSO Resound) and with the Pittsburgh Symphony and Manfred Honeck (Challenge Records International) and *Das Lied von der Erde* with the Minnesota Orchestra (Reference Recordings). Her first solo disc was released on the EMI label.

斯凱爾頓以其美妙的聲線、出類拔萃的音樂造詣和入木三分的演繹，被各界肯定為同輩最優秀的英雄男高音之一，並榮獲首屆米基爾雅大獎的最佳英雄男高音唱片演繹獎。他的曲目涵蓋歌劇史上一些最高難度的劇目，由華格納的羅恩格林、帕西發爾、黎恩濟、齊格蒙特、艾力克，到史特勞斯的皇帝和巴克古斯、貝多芬的弗洛雷斯坦，以及布烈頓的彼得·格林。

他曾於世界各地享負盛名的音樂廳及歌劇院亮相，足跡遍及其祖國澳洲、亞洲、歐洲及北美，他曾與多位著名指揮合作，如巴倫邦、哥倫、杜南意、艾森巴赫、馬錫爾、麥卡拉斯爵士及狄遜湯馬士。

他近期的演出包括：為英國國家歌劇院擔演帕西發爾和《卡塔·卡班洛娃》的格里戈耶維契、為西雅圖及蘇黎世歌劇院演唱齊格蒙特、和波士頓交響樂團合作，於鄧肯活音樂節演唱貝多芬第九交響曲、和芝加哥交響樂團合作《大地之歌》、於大都會歌劇院參演《女武神》及《伍采克》，以及與艾爾達爵士指揮的倫敦交響樂團合演《王國》。

他曾灌錄多套CD及DVD專輯，如他為南澳國家歌劇院演唱齊格蒙特的《指環》專輯（該演出由費殊指揮，曾為他贏得多個獎項，並廣受好評）、由麥卡拉斯爵士指揮的貝多芬第九交響曲，以及由狄遜湯馬士指揮三藩市交響樂團的《大地之歌》。

## 斯凱爾頓 STUART SKELTON

男高音 TENOR



Critically acclaimed for his beautiful voice, outstanding musicianship and intensely dramatic portrayals, **Stuart Skelton** has been recognised as one of the finest heroic tenors of his generation and was awarded the inaugural Lauritz Melchior Prize for best Heldentenor on recording. His repertoire encompasses some of opera's most challenging roles, from Wagner's *Lohengrin*, *Parsifal*, *Rienzi*, *Siegfried* and *Erik* to Strauss's *Kaiser* and *Bacchus*, Beethoven's *Florestan* and Britten's *Peter Grimes*.

He performs on the leading concert and operatic stages from his native Australia to Asia, Europe and North America, singing with renowned conductors including Daniel Barenboim, James Conlon, Christoph von Dohnányi, Christoph Eschenbach, Lorin Maazel, Sir Charles Mackerras, and Michael Tilson-Thomas.

Recent engagements have included *Parsifal* and *Boris Grigoryevich in Káťa Kabanová* both for English National Opera, *Siegfried* for Seattle and Zurich Operas, Beethoven's Ninth Symphony with Boston Symphony at Tanglewood, *Das Lied von der Erde* with Chicago Symphony, and both *Die Walküre* and *Wozzeck* with the Metropolitan Opera, and *The Kingdom* with the London Symphony Orchestra conducted by Sir Mark Elder.

His numerous CD and DVD recordings include his critically-acclaimed and multi award-winning portrayal of *Siegfried* for the State Opera of South Australia's *Der Ring des Nibelungen* under Asher Fisch, Beethoven's Ninth Symphony under Sir Charles Mackerras and *Das Lied von der Erde* with the San Francisco Symphony under Michael Tilson-Thomas.

生於俄羅斯莫斯科，**尤斯科維契**是巴爾的摩交響樂團的助理團長，他自五歲起學習小提琴，隨即獲格尼辛音樂學校錄取，師承斯維特洛娃。1990年，他前往特拉維夫魯賓音樂學院交流時，曾於以色列國家電視的節目中亮相。1991年，他定居美國並於當地跟隨基特活、斯洛特斯基及丹捷恩科習藝。

尤斯科維契曾贏得多項大賽，並曾於世界各國演奏，當中包括：於紐約卡奈基音樂廳和埃及開羅歌劇院舉行的音樂會。他曾分別於美國多個城市、加拿大、英格蘭、蘇格蘭、愛爾蘭、俄羅斯、意大利、法國、奧地利、以色列、約旦及南非演出。

尤斯科維契活躍於室樂演奏，1996年以俄羅斯四重奏的身份贏得費殊賀夫國際室樂大賽。2004年，他創立紀念碑鋼琴三重奏，於馬里蘭州巴爾的摩的首演廣受好評。

尤斯科維契曾主持多場大師班及經常獲邀擔任客席團長。除了和巴爾的摩交響樂團和三重奏的頻繁合作之外，他自2004年起同時擔任蘭卡斯特交響樂團的團長。

## 尤斯科維契 IGOR YUZEFOVICH

客席團長 GUEST CONCERTMASTER

Born in Moscow violinist **Igor Yuzefovich** is Assistant Concertmaster of the Baltimore Symphony Orchestra. He began his violin studies at the age of five, and was soon accepted into the Gnessin Music School where he studied with Irina Svetlova. In 1990, while on a musical exchange with the Rubin Academy in Tel Aviv, Igor Yuzefovich performed on Israel's national television. Since 1991 he has lived in the United States where he studied with Jody Gatwood, Leri Slutsky and Victor Danchenko.

A winner of numerous competitions, Igor Yuzefovich has performed in many countries around the world - from Carnegie Hall in New York to the Cairo Opera House in Egypt. He has also performed in cities across the United States, Canada, England, Scotland, Ireland, Russia, Italy, France, Austria, Israel, Jordan and South Africa.

An active chamber musician, Igor Yuzefovich was a prize-winner at the 1996 Fischhoff International Chamber Music Competition as a member of the Russia Quartet. In 2004 he co-founded the Monument Piano Trio, which debuted to critical acclaim in Baltimore, Maryland.

Igor Yuzefovich has been invited to lead numerous masterclasses and is in high demand as guest concertmaster. In addition to a busy schedule with the Baltimore Symphony and the Trio, he is also Concertmaster of the Lancaster Symphony, a position he has held since 2004.

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PHOTO Bobby Lee



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魯賓基斯  
Ainārs Rubiķis



# 下一站：音樂

如 果要用一個比喻來形容指揮和樂團的關係，你會選用什麼呢？喜歡上餐館的朋友，可能會說，指揮像是一個米芝蓮星級餐廳的總廚，一頓盛宴的背後，包含了廚師的餐飲藝術修養、創意和領導才能，並且是廚房上下精湛廚藝和團隊精神的表現。鍾情中國歷史小說的朋友，可能會說，指揮像是一位刀客，古代關雲長有青龍偃月刀，傳說中的名器總是有自己的靈魂，武者終生追求的境界，就是人刀合一。

馬勒指揮大賽由班貝格交響樂團和馬勒的孫女兒瑪蓮娜創立，2004年首屆比賽便出了一個杜達梅，這位魅力非凡的年青指揮，迅速在國際樂壇走紅，現已是洛杉磯愛樂的首席指揮。2007的第二屆比賽，沒有人獲得首名。讓國際樂壇期待六年的馬勒指揮大賽，終於在2010年第三屆比賽選出另一位冠軍人馬——魯賓斯基。樂壇對這位來自拉脫維亞的年輕指揮自然是充滿期待，他更被譽為「歐洲最紅的年輕指揮」。

1983年的一天，在拉脫維亞首都里加——一個歷史悠久的海岸城市，一位媽媽帶著五歲的小兒子，到知名的達金斯音樂學校試音。媽媽從小就留意到，這個小兒子擁有過人的音樂細胞，於是她帶著小兒子見音樂專家，讓他在兒童合唱團裡唱歌。他後來憶述「歌唱中渡過的童年」，就從那次試音正式展開。

由合唱團團員開始，男孩進而修習合唱指揮，其後再改為學習樂團指揮。他是家族裡第一個讀音樂的成員，按拉脫維亞的說法，就是一只「白色小麻雀」。

「從首次學音樂開始，媽媽都和我一起經歷學習過程。她和我可以說是——起學音樂的，而音樂永遠是第一位，其他的事情都屬次要。」他回憶道，「多年來，媽媽都會盡可能出席我的音樂會和歌劇。」

他早年亦曾獲得指揮獎項，並且經常和拉脫維亞的樂團和合唱團合作。2008年，他獲委任為拉脫

維亞國家歌劇院的助理指揮。

2010年2月，這位來自拉脫維亞的年青人，來到班貝格古城參加馬勒指揮大賽。其他的參賽者，包括有17歲的音樂神童、比賽時已擔任西雅圖交響樂團助理指揮的普萊爾等，國際間最具才華的多位年輕指揮雲集一堂。《金融時報》對他有這樣的描述：「瘦弱、優雅，說話時聽得出很緊張，謙遜而誠懇得令人心疼。」

「我參賽的時候沒有想勝負的問題，只是抱著嘗試的心態，和爭取指揮這個頂尖歐洲樂團的機會。其他的，都是上天的安排。」他後來憶述。

對於評審團選擇讓魯賓斯基勝出，《金融時報》的評論是：「評審團把首名頒給魯賓斯基，分明是要給樂界一個強烈訊息，要在內涵、真誠與浮誇、媚眾之間，給前者投下堅定的一票。」

《衛報》報導作曲家和評審員布隆斯泰德「明顯受感動」，並表示「魯賓斯基的演出是所有參賽者當中最詩意、最具靈性的，充滿能量而又不造作。」

當樂界熱切期待另一位馬勒指揮大賽得主即將迅速走紅之際，魯賓斯基早已決定把音樂放在首位，花時間磨練造詣。《金融時報》評論：「如果其他樂團對魯賓斯基也像班貝格對他那樣有著同樣的熱情感應，那魯賓斯基就有可能成為阿巴度那種具有溫和感染力的名家。」

雖然在贏得大賽後，魯賓斯基與世界知名樂團合作日多，他始終沒有讓表演事業蓋過音樂精神。

「樂團的聲音上乘，明顯是排練有素，演奏得既生動，又不落俗套。」奧地利《媒體報》對魯賓斯基上月在薩爾斯堡音樂節首演有此評價。這次首演，是魯賓斯基奪得第二屆雀巢與薩爾斯堡藝術節青年指揮獎的得獎安排之一。

他和樂團建立深厚關係的能力，並非出於偶然。根據《衛報》的描述，「魯賓斯基把指揮棒輕握在拇指和食指之中，動作間彷彿把樂團緊緊抱



# A VOTE FOR

住，優雅而又不作保留，果然，樂團的音色溫柔敦厚，就跟樂界普遍評論的一樣。樂團對魯賓斯基的指揮可說是全力配合。」低音大提琴手哥華特表示，「他對音樂的熱愛可是溢於言表，令我更全心投入演奏。」

「明顯地，魯賓斯基得到樂手的尊重和全力支持。」《法蘭哥尼亞日報》對魯賓斯基2011年1月再度指揮班貝格樂團，有以上的評價。也許，這種默契來自魯賓斯基堅持指揮家和樂手必須融而為一的信念。

「每次開始排練，我的首要任務都是和樂手們建立互信，因為我堅信兩者必須合一，」他說，「對每位樂手的精神，我都得心領神會。」

許多藝術家都有一些小習慣，在他們迅速變化的藝術生涯中找到偶爾的安定。開車，是魯賓斯基的尋找安定的小秘訣。不論是在陌生城市的街頭上穿梭，還是在高速公路上馳騁，都能讓他在忙碌一天後安靜下來。筆者寫這篇文章的時候，魯賓斯基正在愛丁堡音樂節演出，也許在演出前後，也會抽空在這個古城的小路上、愛丁堡城牆下開開車。

這次九月是魯賓斯基首次到訪香港，未知他會不會也在南區的海邊兜兜風，想像香港和同是海邊城市的家鄉里加風光的異同，或者在閃閃生光的太平洋上，橫越青馬大橋呢？

Many artists and creative individuals have described their need for regular routines and rituals that instill a sense of calmness amidst their unpredictable lifestyles. For Ainārs, that need is expressed in the form of driving. Between his concerts and performances, he will take any opportunity to "hit the road". Whether he is motoring through unfamiliar streets of a new city, or cruising the motorways at speed, he finds a sense of peace and harmony. As this article is being written, Rubikis is conducting in the Edinburgh festival and perhaps driving through the thoroughfares of the historical city set against the backdrop of the majestic castle of Edinburgh.

This September will be his first visit to Hong Kong. Between his rehearsals and concerts, you may catch a glimpse of the "lean and graceful" young Latvian as he drives through the scenic coastal route of Pokfulam, intrigued by the parallels between his home town of Riga, another seaport, or cruising along the Tsing Ma bridge over the sparkling Pacific Ocean.

If you were to use an analogy to describe the role of a conductor, what would it be?

For someone who appreciates fine dining, a conductor is like the head chef of a Michelin-rated restaurant. The perfect dining experience is the result of artistry, creativity and leadership all coming together, supported by the refined skills and expertise of an entire team of culinary professionals. For others, a conductor might be like the pilot of a fighter jet – the aircraft is a product of state-of-the-art technology, requiring the utmost skill and concentration to operate. The pilot needs to demonstrate a complete understanding of his aircraft, or indeed as some would say, become one with it.

The International Gustav Mahler Conducting Competition was launched by the composer's granddaughter Marina Mahler and the Bamberg Symphony Orchestra. Its inaugural competition in 2004 drew the spotlight to Gustavo Dudamel, the charismatic star conductor who took first prize, currently Chief Conductor of the Los Angeles Philharmonic. In 2007, the judges did not award a first prize. It was to be six years of anticipation before another winner of the triennial competition was selected – Ainārs Rubikis. The musical world now watches the career of this talented young Latvian conductor with great expectation, hailing him as "Europe's hottest young conductor".

In 1983, in Latvia's capital city of Riga, a five-year old boy was taken by his mother to audition for the Emil Darzins musical high school. After observing his early potential as a small child, she took him to a music specialist so that he would have the opportunity to sing in a children's ensemble. This was the beginning of what Ainārs later fondly remembered as his "singing childhood".

"From the beginning, my mother knew as much as I did about music. She studied with me and music training always came first – everything else was secondary," he recalled, "in my years of study, my mother often attended my symphonic concerts and operas."

# SUBSTANCE

From being a choir member, he continued his music education into choral, and later orchestral conducting. He was the first in his family to study music – a “white sparrow” to use a Latvian saying, reflecting his out of the ordinary choice.

He was subsequently awarded conducting prizes and regularly appeared with orchestras and choirs in Latvia. In 2008, he was appointed Assistant Conductor at the Latvian National Opera.

In February 2010, he travelled to Bamberg in Bavaria to compete in the Gustav Mahler Conducting Competition. Described by the *Financial Times* as “lean and graceful, audibly nervous when he spoke, self-effacing and touchingly sincere”, Rubiķis was competing with some of the world’s most talented conductors, including 17-year-old British wunderkind Alexander Prior, already appointed Assistant Conductor for the Seattle Symphony Orchestra at the time he entered the competition.

According to Rubiķis, “the reason why I went for the competition was not to win, but to try my hand at it, and to conduct one of Europe’s best orchestras. Everything else was in God’s hands.”

When the judges announced Ainārs Rubiķis as the winner, the *Financial Times* observed, “by awarding Rubiķis first prize, the Bamberg jury is sending a strong message to the music world. It was a vote for substance and truth above sensationalism.”

The “visibly moved” composer and juror Herbert Blomstedt told *The Guardian*, “he was the most poetical of them all, the most soulful, who created an atmosphere that was very charged without being histrionic.”

The music world was waiting for their next “discovery” to blaze a trail after emerging triumphantly from the Mahler competition. But instead of throwing himself into the stardom, he is taking the time to grow his musicianship. Indeed, “if other orchestras respond with the passionate empathy that Bamberg extended to Rubiķis, he might become a gentle sensation in the Claudio Abbado mould,” the *Financial Time* wrote.

Despite appearing with prestigious orchestras around the world since winning the competition, Ainārs Rubiķis has not compromised the qualities that landed him the accolade in the first place.

“An excellent sound was heard from the orchestra – clearly beautifully rehearsed – in the animated and spirited way they played the music, without being tempted to overt showmanship,” was *Die Presse*’s review of his début at the Salzburg Festival with the Gustav Mahler Jugendorchester last month. The performance opportunity came as part of winning the Nestlé and Salzburg Festival Young Conductors Award.

His rapport with orchestras has been noted time and again. *The Guardian* observed, “Holding the baton delicately between his thumb and forefinger, it is as if Rubiķis is wrapping his arms around the orchestra in a generous, graceful hug, a firm embrace that, sure enough, produces the warm and cultivated sound for which he is well known...The orchestra takes Rubiķis to their hearts.” Double-bass player Luuk Godwaldt told *The Guardian*, “The joy of music is written on his face. He convinces me and makes me want to play.”

“[Rubiķis] certainly has the respect and devotion of these musicians” was *Frankischer Tag*’s observation of Rubiķis’ return to conduct the Bamberg Symphony in January 2011. Perhaps, the rapport has to do with Rubiķis’ expressed belief in the connection between the conductor and the orchestral musician, that he should be part of the same organism.

“A key path I try to find in the rehearsal process as soon as possible is to attempt to establish mutual trust between the orchestra and conductor, because I believe that these two must form a single entity”, he said, “You must become the heart of every musician’s energy.” ∞

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# SIMON TRPČESKI

「多變對我來說是必需品，我認為這是吸引觀眾的重要因素，還有的是，不只觀眾須要娛樂，我也得要能樂在其中才行。」

“...VARIETY IS AN ESSENTIAL THING THAT I THINK IS IMPORTANT TO KEEP THE AUDIENCE'S ATTENTION. AND I ALSO LIKE TO BE ENTERTAINED, NOT ONLY THE AUDIENCE.”



狄里柏斯基是香港鋼琴樂迷熟悉的名字，這位來自馬其頓的鋼琴家自2004年起在大會堂舉行過獨奏會後，已數度來港，今次他不僅會繼續他和香港管弦樂團的拉赫曼尼諾夫巡禮，也會舉行他在香港的第二次獨奏會。今次他將在文化中心舉行的獨奏會上，和大家分享蕭邦和李斯特的作品，也會演繹一首由他同胞薩荷創作的鋼琴組曲。

狄里柏斯基去年找薩荷合作，特別為蕭邦誕生二百周年寫一首新作品，他說：「《歌與耳語》糅合了兩段取材自蕭邦諧謔曲和馬祖卡舞曲的樂章，和幾首精心編製的馬其頓民謠，就好像蕭邦以19世紀的語言來『粉飾』波蘭舞曲一樣，薩荷也為馬其頓的民歌抹上爵士的元素。我希望這首樂曲吸引到喜歡民歌/爵士風格的朋友。」

「在香港第二次舉行獨奏會，我希望向大家展示蕭邦音樂的多個面貌：夜曲的親密、幻想即興曲勾起的無限想像、注滿年青活力的諧謔曲。至於李斯特，我一直都喜歡演，但演極也似乎未夠，《艾斯特山莊的噴泉》將李斯特的詩人氣質表露無遺，而我就更喜歡他的自由創新。雖然要以像夜曲這樣內省的音樂開始一場獨奏會一點也不容易，可是多變對我來說是必需品，我認為這是吸引觀眾的重要因素，還有的是，不只觀眾須要娛樂，我也得要能樂在其中才行。」

**ACCLAIMED** in Hong Kong since his 2004 City Hall début recital, Macedonian pianist Simon Trpcëski returns again, not only to continue his Rachmaninov cycle with the Hong Kong Philharmonic, but for his second recital, this time in the Cultural Centre, celebrating the music of Chopin and Liszt, as well as a suite written by his compatriot, Pande Shahov.

Simon collaborated with Pande to create a piece to coincide with the bicentenary of Chopin's birth last year; “*Songs and Whispers* is a suite which combines two quotes from Chopin's Scherzo and Mazurka and a few beautifully arranged Macedonian folk songs. Just as Chopin had “dressed” his Polish dances in the language of the 19th century, so Pande wanted to flavour Macedonian folk tunes with elements of jazz. I hope it will capture the attention of the folk/jazz lovers.”

“In my second recital in Hong Kong, I would like to display Chopin's different aspects of music: the intimate world of Nocturnes, the evocative Fantaisie-Impromptu, as well as the youth energy of the Scherzo. As for Liszt, I always wanted to play but never played him as much as I wanted. *Les jeux d'eau à la Villa d'Este* shows perfectly Liszt's poetry and I always love his free spirit. Although it is not easy to begin a programme with introspective music like the Nocturnes, variety is an essential thing that I think is important to keep the audience's attention. And I also like to be entertained, not only the audience.”

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