

37th



香港藝術節
Hong Kong
Arts Festival
6.2-8.3.2009



Bernard Haitink

and the Chicago Symphony Orchestra
海廷克與芝加哥交響樂團

The Chicago Symphony Orchestra Brass
芝加哥交響樂團銅管樂隊



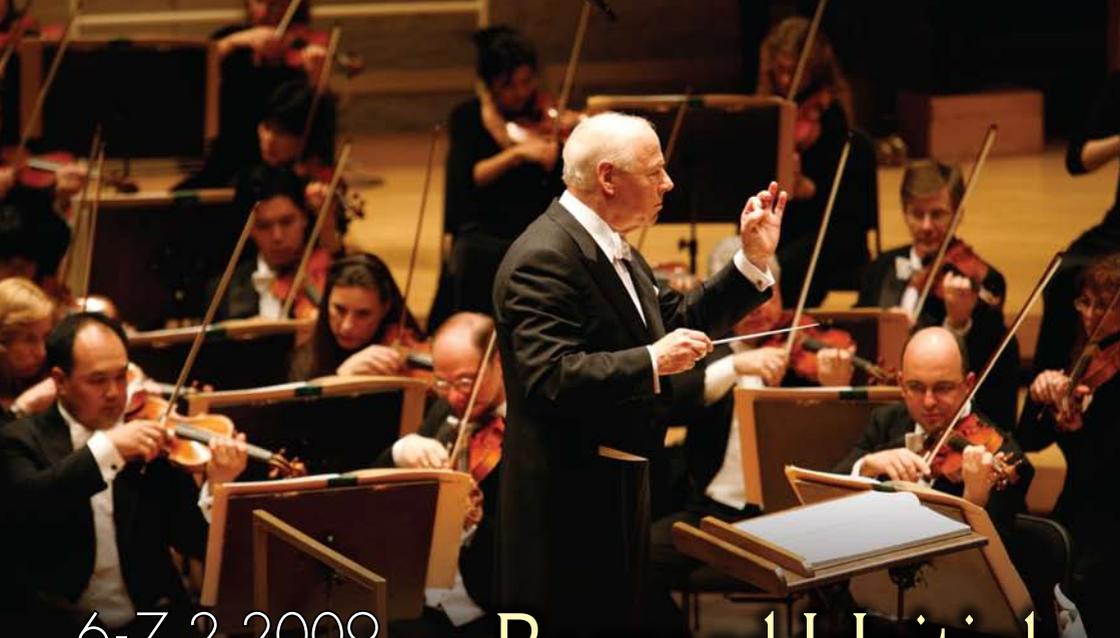
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6-7.2.2009

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

8.2.2009

荃灣大會堂演奏廳
Auditorium
Tsuen Wan Town Hall

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海廷克與芝加哥交響樂團

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芝加哥交響樂團銅管樂隊

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海廷克

Bernard Haitink

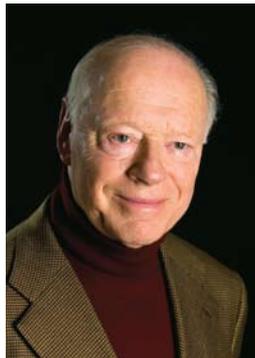
首席指揮

Principal Conductor

荷蘭阿姆斯特丹出生，當今音樂界首屈一指的指揮家海廷克，縱橫世界各地，出任指揮逾半世紀。他曾領導許多世界著名樂團，包括在阿姆斯特丹皇家音樂廳樂團擔任音樂總監達25年。此外，他也曾出任德累斯頓管弦樂團、高文花園皇家歌劇院、格蘭特堡節日歌劇院及倫敦愛樂樂團等樂團的音樂總監。海廷克現任阿姆斯特丹皇家音樂廳樂團桂冠指揮和波士頓交響樂團榮休指揮，經常為柏林愛樂樂團、維也納愛樂樂團、巴伐利亞廣播交響樂團、倫敦交響樂團等世界頂尖樂隊擔任客席指揮。2006年起海廷克擔任芝加哥交響樂團首席指揮。

2008/09年樂季，海廷克在芝加哥駐團三周，帶領芝加哥交響樂團演出馬勒的第六交響曲及特內奇《芝加哥遺址》的世界首演，並和芝加哥交響樂團合唱團合作，演出普朗克的《榮耀》和拉威爾的《達芙妮和克洛埃》。2008年盧塞恩復活節音樂節上，他與歐洲室樂團合作，演出一系列貝多芬交響樂、協奏曲和序曲。

海廷克曾經帶領芝加哥交響樂團錄製馬勒的第三及第六交響曲，以及布魯克納的第七交響曲。又曾與阿姆斯特丹皇家音樂廳樂團錄製馬勒、布魯克納和舒曼的交響樂全集，與柏林愛樂樂團、維也納愛樂樂團及波士頓交響樂團也合作推出過多張唱片。他最近與倫敦交響樂團灌錄了布拉姆斯交響樂全集和貝多芬交響樂全集。海廷克推出的唱片還包括與皇家歌劇院、格蘭特堡歌劇節、巴伐利亞廣播交響樂團及德累斯頓管弦樂團合作的歌劇錄



With an international conducting career that has spanned more than five decades, Amsterdam-born Bernard Haitink is one of today's most celebrated conductors. Appointed Principal Conductor of the Chicago Symphony Orchestra (CSO) in 2006, he has led many of the world's major orchestras, including more than 25 years at the helm of the Royal Concertgebouw as its Music Director. In addition, Haitink has previously held posts as Music Director of the Dresden Staatskapelle, Royal Opera, Covent Garden, Glyndebourne Festival Opera, and the London Philharmonic. He is Conductor Laureate of the Royal Concertgebouw Orchestra and Conductor Emeritus of the Boston Symphony Orchestra. He continues to make frequent guest appearances with the Berlin Philharmonic, Vienna Philharmonic, Bavarian Radio Orchestra, London Symphony, and other leading orchestras around the world.

Haitink's 2008/09 season in Chicago began with a three-week residency in October and November, during which he led the CSO in concerts including Mahler's Symphony No. 6, the world premiere performances of Mark-Anthony Turnage's *Chicago Remains*, and both Poulenc's *Gloria* and Ravel's *Daphnis and Chloe* with the Chicago Symphony Chorus. At the Lucerne Easter Festival 2008 he began a cycle of all of Beethoven's symphonies, concertos, and overtures with the Chamber Orchestra of Europe.

With the CSO, Haitink has recorded Mahler's Symphony Nos. 3 and 6 and Bruckner's Symphony No. 7. He also has recorded the complete cycles of the symphonies of Mahler, Bruckner, and Schumann with the Concertgebouw and numerous recordings with the Berlin and Vienna Philharmonics as well as the Boston Symphony Orchestra. With the London Symphony, his most recent recordings are the complete Brahms and Beethoven symphonies. In addition, his discography includes many opera recordings with the Royal Opera and Glyndebourne, as well as with the Bavarian



音。海廷克與皇家歌劇院交響樂團、合唱團和演唱家合作錄製的亞納切克的歌劇《耶奴法》，榮獲2004年格林美最佳歌劇唱片獎。

海廷克對音樂的貢獻，使他獲得多個國際榮譽與獎項，包括英國的榮譽爵士和榮譽勳爵士，荷蘭的奧瑞治-拿騷皇室勳章，以及2007年《美國音樂》年度音樂家大獎。

Radio Orchestra and Dresden Staatskapelle. Haitink's recording of Janáček's *Jenůfa* with the orchestra, chorus, and soloists of the Royal Opera received a Grammy Award for Best Opera Recording in 2004.

Haitink has received many international awards in recognition of his services to music, including both an honorary knighthood and the Companion of Honour in the UK and the House Order of Orange-Nassau in the Netherlands. He was named *Musical America's* 2007 Musician of the Year.



芝加哥交響樂團 Chicago Symphony Orchestra

芝加哥交響樂團是芝加哥，以至世界赫赫有名的樂團，擁有過百位傑出音樂家及兩位世界知名的指揮家，每年演出超過150場音樂會及活動，在音樂界享有崇高地位，深受海內外樂迷愛戴。

2006/07年樂季，兩位大師級指揮家接受芝加哥交響樂團聘任：譽滿世界的荷蘭指揮家海廷克擔任首席指揮，1995年起任芝加哥交響樂團雷根斯坦首席客席指揮的法國作曲家及指揮家布萊茲，更擔任榮休指揮。

芝加哥交響樂團一向注重錄音工作，1916年至今，已經錄製了九百多張唱片，並曾獲美國國家錄音藝術暨科學學會頒發58項格林美獎。

The Chicago Symphony Orchestra (CSO) is a musical force in Chicago and around the world. With more than 150 performances and events each year, over 100 talented musicians, and two internationally renowned conductors, the CSO enjoys an enviable position in the music world with performances greeted by enthusiastic audiences both at home and abroad.

Two of the world's most celebrated conductors assumed titled positions with the Chicago Symphony in the 2006/07 season. Eminent Dutch conductor Bernard Haitink is the Orchestra's Principal Conductor, and renowned French composer and conductor Pierre Boulez—the CSO's Helen Regenstein Principal Guest Conductor since 1995—further his long-standing relationship with the CSO as its Conductor Emeritus.

Throughout its history, recordings have been an important part of the CSO's activities. Since 1916, the CSO has amassed a discography numbering more than 900. Recordings by the CSO have earned 58 Grammy



芝加哥交響樂團的輝煌歷史可追溯至1891年，當時芝加哥富豪查爾斯·諾曼·菲邀請著名的德國指揮家狄奧多·湯瑪斯籌組一隊交響樂團。當時湯瑪斯已是美國頂尖指揮家，他旅美的目的就是為了弘揚交響樂。其後繼任的音樂總監包括史托克、迪法、羅津斯基、庫貝立克、萊納、蘇提爵士及巴倫波英。2010年起，穆狄將出任樂團第十位音樂總監。

芝加哥交響樂團與伊利諾伊高地公園舉行的拉維尼亞音樂節結下樂緣多年。1905年11月，芝加哥交響樂團在拉維尼亞第二樂季舉行了首場演奏會，從那年起直到1931年8月，樂團在拉維尼亞作半定期的演出。1936年8月樂團為首屆拉維尼亞音樂節揭開序幕，此後每年夏天都擔任駐節樂團。

Awards from the National Academy of Recording Arts and Sciences.

The CSO's distinguished history began in 1891, when Chicago businessman Charles Norman Fay invited the highly respected German conductor, Theodore Thomas, to establish a symphony orchestra. Thomas was the leading conductor in America; his mission was to develop a tradition of symphonic music. Succeeding music directors include Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelík, Fritz Reiner, Sir Georg Solti, and Daniel Barenboim. Beginning in 2010, Riccardo Muti will become the Orchestra's 10th Music Director.

The CSO has long been associated with Ravinia, in Highland Park, Illinois, having first performed in Ravinia Park's second season in November 1905 and appearing semi-regularly through August 1931. The Orchestra helped to inaugurate the first season of the Ravinia Festival in August 1936 and has been in residence at the Festival every summer since.

中譯：楊明儀



2009年2月6日 (星期五)
6.2.2009 (Friday)

莫扎特 (1756-1791)

C大調第四十一交響曲, K 551 (朱庇特)

活潑的快板

如歌的行板

小步舞曲: 小快板

甚快板

— 中場休息 —

李察·史特勞斯 (1864-1949)

《英雄的一生》，作品 40

小提琴 陳慕融

Wolfgang Amadeus Mozart (1756-1791) *Symphony No. 41 in C, K 551 (Jupiter)*

Allegro vivace

Andante cantabile

Menuetto: *Allegretto*

Molto allegro

— Interval —

Richard Strauss (1864-1949)

Ein Heldenleben, Op. 40

violin Robert Chen

演出長約1小時30分鐘，包括一節中場休息
Running time: approximately 1 hour and 30 minutes with one interval

莫扎特

C大調第四十一交響曲，K 551（朱庇特）

莫扎特於1788年8月10日完成C大調交響曲，從沒想過這會是他最後一首交響曲，也從沒用過「朱庇特」一名。根據英國出版商文森特·諾威羅的日記所述，莫扎特兒子法蘭斯·薩弗說，是約翰·彼得·薩羅蒙（倫敦知名的音樂會主辦人）主張以法力最強的羅馬主神名字作為此曲別稱。「朱庇特」一名首次在印刷品上出現，是1819年10月20日愛丁堡一場演出的相關刊物裏；克萊曼蒂改編的鋼琴版也大受歡迎，1823年出版時封面上寫着「莫扎特的著名交響曲『朱庇特』」，還畫上朱庇特坐在翻騰的雲霧上，充滿帝王風範。

早在克萊曼蒂讓無數充滿熱誠的業餘鋼琴手認識此曲以前，這首壯麗的C大調交響曲早已名滿天下：海頓就對此曲大為欣賞（無獨有偶，也是因為同一位薩羅蒙先生，海頓才會有他的最後12首交響曲）。

薩羅蒙之所以選中「朱庇特」作為別稱，大概是因為樂曲堂皇高貴的第一樂章。第一樂章既運用了嘹亮的小號和鼓，開端幾小節又用上莊嚴的附點節奏（而且十八世紀禮儀音樂多以C大調寫成），但這個奏鳴曲式樂章同時也輕盈俏皮：再現部在錯誤的調性（次屬音）開始，這是內行人才懂的玩笑，此外又引用了一首輕鬆愉快的詠嘆調新作（原曲是男低音向情竇初開的戀人唱出「親愛的龐比奧，你有點幼稚。去見見世面吧」。歌詞可能出自達龐迪手筆）。這個樂章像《唐·喬望尼》一樣，具有莫扎特「莊諧並重」的特色。

第一樂章猶如烈日當空，行板則剛好相反，弦樂加上弱音器來演奏，盡顯常常潛藏在莫扎特音樂裏的陰暗面。沉思、渴望與悲傷，如《魔笛》裏帕米娜的著名詠嘆調一般令人肝腸寸斷；以大調寫成則更顯得不落俗套。小步舞曲與中段雖然以質樸的傳統舞曲形式寫成，但無論音樂上、情感上都異常豐富多彩，毫不簡單。

第四樂章結尾的賦格曲樂段足與十八世紀所有單樂章樂曲齊名。樂章開始時十分簡單：do-re-fa-mi主題最初其貌不揚，後來卻蛻變成古典對位法的巔峰之作。五個主題經過交代、發展、重申，最後在精采絕倫的尾聲以不同方式結合起來（有時還上下顛倒），完美的對位技巧令人目不暇給。憑着這個兩分鐘的樂段，莫扎特把整首交響曲的重心由開端移至結尾，為貝多芬、布拉姆斯和後世多位作曲家所仿效（事實上，這些作曲家還在其他方面受莫扎特影響）。莫扎特固然無法料到這就是他最後一首交響曲，但要為他的成就劃上完美壯觀的句號、並為後世作曲家指出新路向，也沒有比「朱庇特」更適合的了。

Wolfgang Amadeus Mozart

Symphony No. 41 in C, K 551 (*Jupiter*)

Wolfgang Amadeus Mozart completed the Symphony in C major on 10 August 1788. He didn't expect it to be his last symphony and never called it *Jupiter*. According to an entry in the British publisher Vincent Novello's diary, Mozart's son Franz Xaver reported that the London impresario Johann Peter Salomon gave the work its nickname after the most powerful of the Roman gods. The title first appeared in print for a performance in Edinburgh on 20 October 1819. When Muzio Clementi's popular piano arrangement of the score was published in 1823, the cover announced "Mozart's celebrated Symphony, 'The Jupiter'", and depicted the god himself regally sitting atop billowing clouds.

This great C major Symphony was celebrated long before Clementi introduced its splendors to countless eager amateur pianists. Joseph Haydn, who also owed the existence of his last twelve symphonies to Salomon, knew the work and admired it excessively.

Salomon's nickname probably was suggested by the majesty and nobility of the first movement, which includes the brilliant sound of trumpets and drums and features stately dotted rhythms in the opening measures (C major was the traditional key for ceremonial music in the 18th century). But the movement, cast in conventional sonata form, is also light and playful. Mozart starts the recapitulation in the wrong key (the subdominant) as an inside joke and quotes the music of a light-hearted aria he recently had written to a text presumably by Lorenzo da Ponte: "You are a bit innocent, my dear Pompeo", a bass sings to an inexperienced lover, "Go study the ways of the world". Like *Don Giovanni*, this movement is the quintessentially Mozartean mixture of the serious and the comic.

The *Andante*, with muted strings to counter the noonday brilliance of the opening movement, exposes the darkness that often is at the heart of Mozart's music. This is a world of poignant contemplation, yearning and distress. It is as heart wrenching as Pamina's great aria from *The Magic Flute* and even more remarkable for being in a major key. The minuet and trio are unusually rich and complicated, both musically and emotionally, for all their plain, traditional dance forms.

The finale that includes the famous fugue at the end is as celebrated as any single movement of 18th-century music. It begins innocently enough, with an innocuous do-re-fa-mi theme, and turns into a *tour de force* of classical counterpoint. Five themes are presented, developed and restated; then, at the end, in the great, miraculous coda, they are brought together in various combinations (sometimes upside-down) in a dazzling display of perfect counterpoint. With these two minutes of music, Mozart shifts the centre of gravity from the beginning of the symphony to the end, anticipating Beethoven, Brahms and countless other composers who owe him so much else in this field. Mozart cannot have known that this work would bring his own symphonic career to an end, but he could not have found a more spectacular and fitting way to crown his achievements, and, at the same time, to point the way to the future.

李察·史特勞斯 英雄的一生，作品40

到了1898年，史特勞斯既嘗以莎劇、尼采著作、塞萬提斯小說、還有傳奇人物唐璜和狄爾為題寫下多首不朽名曲，於是除了他本人以外，也大概沒有更適合的題材了：他在最後一首交響詩傑作上寫着《英雄的一生》，主角身份可謂呼之欲出。

認識史特勞斯的人都不認為他是英雄。樂曲開端把一個英勇無畏的人物刻畫得絲絲入扣，然而這卻跟史特勞斯本人沒半點相像（除了令人目不暇給的音樂外）。他用了延綿116小節的管弦樂（這段標題為 英雄 ）洋洋灑灑地表現自我；隨後的一刻寧靜卻又被木管爭吵聲打斷，引入 英雄的敵人 。史特勞斯在此咬牙切齒地描寫他的批評者（他還要求「咆哮似的」雙簧管和「噓聲似的」鈸），忿恨得大家會以為他一生也未嘗獲得好評。

繼而是史特勞斯太太（保琳·史特勞斯，本姓安納）出場。保琳是出色的女高音，在這裏以獨奏小提琴代表。保琳住在史特勞斯一位叔伯的隔鄰；1887年，這位叔伯提議史特勞斯給保琳上音樂課，兩人就此結識。保琳個性複雜 性子急、脾氣壞、倔強又固執 但史特勞斯很快就發現自己沒有她不成：保琳給他意見和鼓勵，而史特勞斯則只在乎保琳的見解。史特勞斯自認要刻畫保琳「十分複雜」，她「這一分鐘跟下一分鐘已判若兩人」。這個題為 英雄的伴侶 的活潑樂段是長篇人物描寫，雖然並非句句好話，但無論如何兩人還是天造地設的一對；情歌不久就壓倒了她的聲音，籠罩着整個樂團。

敵人再次厲聲叫囂，英雄準備反擊。 英雄的戰場 先是吵鬧、混亂了好一陣子；漸漸，英雄憑着愛情的支持挺身抗敵。開端主題全力出擊，漸漸邁向勝利。高潮時，法國號奏出《唐璜》美妙跳躍的主題旋律，激起其他出自《唐璜》和《查拉圖斯特拉如是說》的旋律接踵而來，然後音樂漸漸回復平靜。

在安穩的白日夢裏（溫柔地搖晃的船歌），史特勞斯過往所有交響詩和歌曲，甚至包括失敗之作《貢特拉姆》都一一被引用 是為 英雄推動和平 。批評者乍現，史特勞斯便起來滔滔不絕地作最後反擊。最後一段題為 英雄功成身退 ：音樂不經不覺地變成純樸的田園曲，英國管在輕柔穩定的鼓聲伴奏下呼喚着。小提琴屢次暗示新主題出現，最終在一片寂靜裏冒起一個既高雅又舒徐的旋律，令人渾然不覺這個素材其實早已由保琳期期艾艾地交代了。那是史特勞斯最美的主題之一，尤其因為臨近樂曲結尾，所以聽起來更像是祝願。批評者還有零星攻擊，之後是保琳充滿愛意的聲音，卻彷彿被丈夫一些最出色的音樂擾亂了。

根據芝加哥交響樂團評註員菲力普·胡莎之樂曲介紹改編。

Richard Strauss

Ein Heldenleben, Op. 40

In 1898, after dedicating music of lasting brilliance to heroes taken from the pages of Shakespeare, Nietzsche, and Cervantes, and to two great legendary characters—Don Juan and Till Eulenspiegel—Richard Strauss could think of no other subject more suitable than himself. At the top of his last great tone poem he wrote *Ein Heldenleben* (A Hero's Life), leaving little doubt of the title character's identity.

Those who knew Strauss thought him an unlikely hero. There was nothing about him—apart from his own dazzling music—to compare with the bold and fearless character who throws open the first page of this score and then holds our attention for one enormous paragraph of music—the 116 measures of non-stop orchestral exhibitionism that Strauss labels “The Hero”. The moment of silence that follows is broken by the squabbling of the woodwinds, introducing “The Hero's Adversaries”. This is Strauss's depiction of his critics, and it is rendered with such hatred (Strauss requests “snarling” oboes and “hissing” cymbals) that one would think he had never received a good review in his life.

Next we meet Strauss's wife, Pauline Strauss de Ahna, an accomplished soprano who sings here with the voice of a solo violin. Strauss met Pauline de Ahna in 1887, when his uncle suggested he give lessons to the neighbours' daughter. Pauline was a complex woman—wildly impetuous and often fractious and stubborn—but Strauss quickly realized he couldn't live without her. She gave him advice and encouragement, and she was the only critic who mattered to him. As Strauss admitted, Pauline was a “very complicated” subject to portray, “different each minute from what she was a minute earlier”. “The Hero's Companion”, as Strauss calls this mercurial section, is a full-length portrait, and it is not always complimentary. Nevertheless, theirs was a great love match, and love music soon overpowers her voice and encompasses the entire orchestra.

The hero's adversaries again raise their sharp voices, and he prepares to attack. “The Battle Scene” is noisy and thrillingly chaotic for a very long stretch. Gradually the hero is strengthened by thoughts of love and he rises above his adversaries. A broad ascent to victory is marked by the return of the opening theme, now at full cry. At the climax, the horns let loose with the great, vaulting signature tune from *Don Juan*, prompting the appearance of other themes from *Don Juan* and *Also sprach Zarathustra* before the music gradually fades.

In a quiet daydream (a gently swaying barcarole), Strauss recalls music from all his previous tone poems as well as many of his songs, even the failed *Guntram*. These are “The Hero's Works of Peace”. The critics reappear briefly; Strauss rises up against them in one last tirade. The final section is labelled “The Hero's Escape from the World and Fulfilment”. The music now slips into a simple pastorate, with an English horn calling out over a quiet drum tap. The violins repeatedly hint at a new theme, which finally rises from total silence—a melody so noble and disarming that we do not recognize it as the same sequence of notes first uttered rather ineloquently by Pauline. It is one of Strauss's greatest themes, all the more moving for coming so near the end, like a grand benediction. There is one last, disruptive assault from the critics, and then the loving voice of Pauline, obviously quite undone by some of her husband's most sublime music.



2009年2月7日 (星期六)
7.2.2009 (Saturday)

馬勒 (1860-1911)

A小調第六交響曲

有活力的快板，但不太快

諧謔曲：沉重

中庸的行板

終曲：中庸的快板 有活力的快板

Gustav Mahler (1860-1911)

Symphony No. 6 in A minor

Allegro energico, ma non troppo

Scherzo: Weighty

Andante moderato

Finale: Allegro moderato—Allegro energico

演出長約1小時30分鐘，不設中場休息

Running time: approximately 1 hour and 30 minutes with no interval

馬勒

A小調第六交響曲

「第六交響曲」是馬勒最遲登陸美國交響曲，1947年12月才在美國首演，距作曲家親自指揮的世界首演超過41年。芝加哥交響樂團更遲至1968年才演出馬勒第六，而馬勒其他交響曲，包括未完成的「第十」卻早已演遍。馬勒交響曲的典型遭遇是：由作曲家親自指揮的首演困難重重，遭觀眾和樂評誤解和唾棄，往後數十年被大樂團和名指揮忽視；但即使如此，第六仍是最被忽視的一首。

馬勒妻子艾瑪說第六是馬勒最個人的作品，而馬勒則是第一個料到樂曲會得到什麼待遇的人。樂曲完成後，馬勒給理查·史帕赫特寫信道：「我的第六會留下很多謎團，只有後世那些已經吸收並徹底了解我前五首交響曲的人才能解開。」即使在馬勒生前，第六也似乎成功無望：除了在1906及1907年由馬勒親自指揮的寥寥數次演出外，在馬勒1911年離世前顯然再也沒有演出過。

馬勒事業上最大的悲劇不在於他默默無聞、無名無利。相反，他是樂壇名人，是當時的名指揮家之一。而在於他認為自己真正的終生事業失敗了，落得飲恨而終。1911年他過世時完全沒想過第六還有演出的機會，也肯定不會知道有人會欣賞他的音樂。

馬勒差不多所有交響曲都是在暑休時動筆，第六也不例外。馬勒在沃爾特湖畔的麥爾尼格有幢別墅；1903年6月，他與艾瑪和年幼的女兒瑪利亞到那裏度假；待到第三個夏季，馬勒才得以在祥和氣氛裏作曲。

那個夏天，馬勒寫了第六兩個樂章。艾瑪憶述：「第一樂章草稿完成後，他自樹林走過來，告訴我曲中有個代表我的主題：『我不知道寫得像不像，但你都得忍受。』」

身為維也納歌劇院靈魂人物的馬勒，熬過又一忙亂的樂季後，翌年夏季帶著艾瑪、瑪利亞，還有剛出生的女兒安娜，再度前往麥爾尼格度假。這是他一生中創作最豐富的時候：完成了第六，開始「第七」，又寫作了《亡兒之歌》最後一首。本來是舉家度假的安寧日子，馬勒竟然寫作這種歌曲，很令艾瑪心緒不寧。她也在第六的諧謔曲看到一團討厭的烏雲：「他在第三樂章刻畫了兩個小孩不規則的玩樂聲，在沙上搖搖欲墜地走着走着。孩子的聲音越來越悲傷，最後在抽噎聲逐漸消失。很不祥。」

可是，最不祥的莫過於終樂章。艾瑪寫道：「他在終樂章寫自己、寫自己倒下；或者，就像他後來自言，是他的英雄：『命運在英雄身上重重地捶了三下，最後一下把他擊倒，像大樹一樣倒下。』那是他的話。」這首陰暗、悲哀的作品令艾瑪十分憂慮，馬勒更一度想把此曲稱為《悲劇》交響曲，她害怕丈夫寫這樣的曲子，會葬送了兩人最快樂的光陰。

回顧第六完成以後馬勒所經歷的種種不幸，很難不令人拿來與曲中的三下重擊相對照。1907年，輿論壓力、紛爭、愈演愈烈的反猶太主義，迫使馬勒從維也納歌劇院的高職上退下來；同年夏季，馬勒一家人到達麥爾尼格度假後不久，長女瑪利亞染上猩紅熱，不出幾周就死了。馬勒還未來得及自悲傷中復原過來，就被診斷出有嚴重心臟病。套用他自己的話，那就是最後一擊，使他像大樹一樣倒下。

不論是預言、玩命還是純粹音樂，第六也是馬勒惟一真正哀傷的作品。惟一最終沒有得勝、曲中無名英雄最終徹底被擊倒的一首。他其他作品都不會像這首一樣堅持一

個調性：四個樂章裏有三個以A小調寫成。雖然馬勒的交響曲以首尾調性風馬牛不相及聞名，在這裏他似乎逃不過被陰森的A小調牽引：樂曲以低音A開始，最後一頁也以同一個低音A完結。

奏鳴曲式的第一樂章以單樂開始 不是「第二」、「第五」那種沉鬱的葬禮進行曲，而是快速緊湊的進行曲 那是馬勒童年回憶中軍人的音樂。鼓聲經常出現；這裏鼓和敲擊樂用得比其他交響曲都多。進行曲樂段結束時的音型在曲中反覆出現：輝煌的大三和弦轉為小三和弦，同時鼓聲的節奏仿如軍校教官似的。寧靜的管樂讚美詩過後，衝動的「艾瑪」主題猛然在小提琴馳騁，艾瑪形容這是「美妙的飛翔主題」；這個主題每次出現都有點變化，就像艾瑪本人一樣既難捉摸又迷人。

音樂平靜下來，遠處傳來牛鈴的聲音。馬勒在樂譜上的註腳寫着：「牛鈴要奏得小心謹慎，要栩栩如生地描繪放牧中的牛群，由遠而近，一個或多個牛鈴交替奏出，還要高低音交錯。作曲家在此特別強調這項技術提示不容任何標題性詮釋。」不過後來馬勒確實說過，牛鈴是「山上的靈魂離開塵世前一刻，聽到自山下遠處傳來塵世的聲音。」

馬勒原打算把 諧謔曲 放在恢弘的第一樂章後，把平靜的 行板 放在宏大的終樂章之前。可是樂曲1906年5月在埃森首演時他卻把 諧謔曲 和 行板 的次序倒轉；但初版樂譜卻又把 諧謔曲 維持在 行板 前，再以註解說明馬勒的疑慮。現在大多數指揮家，包括海廷克都會把 諧謔曲 維持在 行板 前，儘管馬勒自己曾改變初衷。

馬勒之所以打算把 諧謔曲 和 行板 的次序對調，可能因為 諧謔曲 氣氛接近第一樂章。 諧謔曲 A小調的開端和具有壓迫感的節奏，無疑跟第一樂章相像；中間插進兩個溫柔的中段，搖搖晃晃的，彷彿安娜和瑪利亞兩個小女孩跌跌撞撞地走着。兩個中段一個是F大調，另一個是D大調（第一樂章的呈示部和發展部就在這兩個調性結束，實非巧合）。樂章結束前，樂團猛然傳來一聲尖叫 預告最後樂章 最後是兩個小孩蹣跚不穩的腳步聲。

行板 以降E大調寫成。根據調性系統，降E大調是與A小調關係最遠的調，而 行板 雖然沾染了第一樂章的悲傷氣氛，但仍彷彿來自另一個世界似的。牛鈴自山谷傳來，《亡兒之歌》的精神縈繞不散。

從各方面看來，第四樂章都屬於馬勒作品裏最大規模的樂章之一。馬勒巧妙地徐徐築起這篇巨著，三個宏偉的高潮分別以一下槌聲終結。音樂變化多端，既引用了前三樂章的素材，所用樂器又五花八門，大木槌是必然之選。

樂章氣氛凝重，先呼應諧謔曲結束時的尖叫聲 令人不安的聲響突然傳出（即使根據馬勒的標準來說也堪稱怪異）。隨後是複雜無比的音樂（馬勒的對位法功力尤其令人嘆為觀止），高潮樂段和聲出人意料，這時大木槌以極強力度擊下，是為第一擊。還有兩次，經過龐大且精密的樂段後，氣氛接近狂喜的當兒，木槌再度重重擊下。到最後只剩下苟延殘喘的聲音，卻又令人毛骨悚然地霍然一撲，再在了無生氣的A小調結束。

首演後一段時間，馬勒決定略去第三擊 就是令英雄倒下的一擊（海廷克這次也會略去第三擊）。可是馬勒對將臨的厄運束手無策，無法阻止心臟病蠶食他的健康，以及極速地奪去他的性命。

根據芝加哥交響樂團評註員菲力普·胡沙之樂曲介紹改編。

樂曲介紹中譯：鄭曉彤



Gustav Mahler

Symphony No. 6 in A minor

The Symphony No. 6 was the last of Mahler's symphonies to reach the US, in December 1947, more than 41 years after the composer conducted its premiere. The Chicago Symphony Orchestra did not perform Mahler's Symphony No. 6 until 1968, after it had played all Mahler's other symphonies, including the unfinished Tenth. Even considering the typical fate of Mahler's symphonies — launched with difficulty under the composer's baton, misunderstood and often rejected by audiences and critics and ignored by major orchestras and leading conductors during the decades that followed — the neglect of the Symphony No. 6 is exceptional.

Mahler was the first to predict the reception of this symphony, the one his wife Alma said was his most personal work. Soon after finishing it, he wrote to Richard Specht, “my Sixth will present riddles to the solution of which only a generation will dare to apply itself which has previously absorbed and digested my first five symphonies”. Even during his own lifetime, the Symphony No. 6 seemed the least likely to become popular. After a handful of performances in 1906 and 1907, all under Mahler's direction, there apparently were no others before his death in 1911.

The deepest tragedy of Mahler's career was not that he was neglected, unknown or penniless — he lived the life of a musical celebrity, having become one of the most successful conductors of his time — but that he went to his grave believing that he had failed in his life's work. When he died in 1911, he did not expect that his Symphony No. 6 would ever be played again, and he certainly did not know that people would ever appreciate his music.

Like nearly all Mahler's symphonies, No. 6 began on a summer holiday. In June 1903, Mahler, his wife Alma, and their little girl Maria, arrived at their summer villa in Maiernigg on the Wörther See, where for the third summer Mahler would find the peace that made it possible for him to compose.

That summer he wrote two movements of the Symphony No. 6. Alma later remembered how “after he had drafted the first movement, he came down from the wood to tell me he had tried to express me in a theme. ‘Whether I've succeeded, I don't know; but you'll have to put up with it’”.

The next summer, after another turbulent season as head of the Vienna Opera, Mahler returned to Maiernigg with Alma, Maria and their new baby Anna. It was the most productive summer of his life: he completed the Symphony No. 6, began a seventh and wrote the last of the *Kindertotenlieder* (Songs on the Death of Children). Alma was particularly disturbed by the intrusion of these songs into their peaceful family holiday. She saw unwanted dark clouds, too, in the symphony's *Scherzo*: “In the third movement he represented the unrhythmical games of the two little children, tottering in zigzags over the sand. Ominously, the childish voices became more and more tragic, and, at the end, died out in a whimper”.

But there was nothing in this new symphony more ominous than the finale. “In the last movement,” Alma wrote, “he described himself and his downfall, or, as he later said, his hero: ‘It is the hero on whom falls three blows of fate, the last of which fells him as a tree is felled’. Those were his words”. Alma was worried by this dark, tragic work — for a while Mahler even called it his *Tragic* Symphony — and she feared that

her husband, in writing this music, had altered forever the happiest time of their life.

In reviewing the sad events that followed the completion of this symphony, it is difficult not to admit a parallel with the three blows of fate Mahler had etched in music. In 1907, bad press, controversy and rising anti-Semitism forced Mahler from his prestigious post as head of the Vienna Opera. That summer, soon after the family retreated to Maiernigg, Maria, the older daughter, fell ill with scarlet fever and died within weeks. Before Mahler could begin to recover from this shock, his serious heart condition was diagnosed — the final blow that would ultimately fell him as a tree is felled.

Whether it was prophesy, tempting fate, or simply music, the Symphony No. 6 is Mahler's only tragic work in the truest sense — the only one that fails to rise to victory, the only one in which the unnamed hero is utterly defeated. No other work so unrelentingly asserts a single key: three of the four movements are planted in A minor, and, although Mahler is known for the way his symphonies end in keys never suggested by their openings, here he seems unable to escape the grim pull of A minor, and the final page ends with the same low A with which the first movement opens.

The work begins with military music — not the leaden funeral marches of the Second or Fifth Symphonies, but a quick, driven march — soldiers' music remembered from his childhood. There is the recurring sound of drums; Mahler calls for a larger contingent of drums and percussion here than in any other symphony. The march ends with a sound that becomes the symphony's motto: a brilliant major triad that turns to minor while the drums pound the drillmaster's rhythm. After a quiet wind chorale, the impetuous "Alma" theme takes wing in the violins — a "great soaring theme", as Alma described it — and each time it returns throughout the movement, it is slightly changed, as elusive and bewitching as Alma herself.

Later, when the music calms, we hear from the distance the sound of cowbells. Mahler added a footnote to the score suggesting that "the cowbells should be played with discretion — so as to produce a realistic impression of a grazing herd of cattle, coming from a distance, alternately singly or in groups, in sounds of high and low pitch. Special emphasis is laid on the fact that this technical remark admits of no programmatic interpretation". Later, however, Mahler did say that the cowbells "are the last earthly sounds heard from the valley far below by the departing spirit on the mountain top".

Mahler originally planned to follow the great sonata-form first movement with the *Scherzo*, placing the calm *Andante* before the vast finale. But at the time of the symphony's premiere, in Essen in May 1906, he reversed the two inner movements. The first published score, however, kept the *Scherzo* before the *Andante* — though with a note about Mahler's second thoughts — and it is this sequence that most conductors today, Bernard Haitink included, prefer, despite Mahler's own apparent change of heart.

Mahler may have contemplated delaying the *Scherzo* because it is so closely related to the mood of the first movement. Certainly the opening, with its driving A minor rhythm, sounds as if it belongs to the previous music. Two gentle trios interrupt the *Scherzo*, both rocked by the totterings of little Anna and Maria, one in F and one in D (the keys, not coincidentally, in which the exposition and development of the first movement had come to rest). There is a great, prophetic orchestral scream — a premonition of the finale — just before the end, and then the last zigzagging of the two children.



The *Andante*, set in E-flat major, the most remote key from A minor in the tonal system, does indeed seem to come from another world, although it is still touched by the tragic tone of the previous movement. The cowbells sound from the valleys below, and the spirit of the *Kindertotenlieder* hovers.

The finale is, in every sense, one of the biggest movements in Mahler's output, building slowly and masterfully through three massive climaxes, each crowned by a hammer blow. The music is richly varied and even quotes passages from the earlier movements. Mahler calls for a great array of instruments, including, of course, the sledge hammer.

The music is deadly serious. It begins with an echo of the scream from the end of the *Scherzo* — an unsettling explosion that unleashes exotic sounds even by Mahler's own standards. From there, Mahler moves through music of sweeping complexity — his command of counterpoint is particularly impressive — toward the first of the hammer blows, a climax that lands in unexpected harmonic territory as the hammer falls *fff*. Twice more, through vast and meticulously charted stretches, Mahler approaches exultation. And again, the hammer falls. At the end, nothing is left but a few threads of sound, one last horrible lunge and the deathly sound of A minor.

At some point after the first performances, Mahler decided to omit the third hammer blow — the one that fells the hero. (At this performance, Bernard Haitink omits it as well.) But Mahler could do nothing about the blows of fate that would soon befall him, and nothing could stop the heart condition that was already weakening him and shortly would kill him.

Adapted from programme notes by
Phillip Huscher, the Chicago Symphony Orchestra Programme Annotator.

芝加哥交響樂團 Chicago Symphony Orchestra

首席指揮 Principal Conductor

Bernard Haitink

雷根斯坦榮休指揮 Helen Regenstein Conductor Emeritus

Pierre Boulez

合唱總監 Chorus Director

Duain Wolfe

駐團作曲家 Mead Composers-in-Residence

Oswaldo Golijov

Mark-Anthony Turnage

小提琴 Violins

Robert Chen

Concertmaster

*The Louis C. Sudler Chair,
endowed by an anonymous
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David Taylor

Yuan-Qing Yu

*Assistant Concertmasters **

Cornelius Chiu

Nathan Cole

Alison Dalton

Kozue Funakoshi

Russell Hershov

Qing Hou

Nisanne Howell †

Blair Milton

Paul Phillips, Jr.

Sando Shia

Susan Synnestvedt

Rong-Yan Tang

Akiko Tarumoto

Baird Dodge

Principal

*The Marshall and Arlene
Bennett Family Foundation
Chair*

Albert Igolnikov

Assistant Principal

Lei Hou

Ni Mei

Arnold Brostoff

Fox Fehling

Hermine Gagné

Rachel Goldstein

Mihaela Ionescu

Melanie Kupchynsky

Wendy Koons Meir †

Aiko Noda

Joyce Noh

Nancy Park

Ronald Satkiewicz

Florence Schwartz-Lee

Jennie Wagner

中提琴 Violas

Charles Pikler

Principal

The Prince Charitable Trusts

Chair

Li-Kuo Chang

Assistant Principal

The Louise H. Benton Wagner

Chair

John Bartholomew

Catherine Brubaker §

Karen Dirks

Lee Lane

Diane Mues

Lawrence Neuman †

Yukiko Ogura

Daniel Orbach

Max Raimi

Thomas Wright

大提琴 Cellos

John Sharp

Principal

The Eloise W. Martin Chair

Kenneth Olsen

Assistant Principal

The Adele Gidwitz Chair

Philip Blum

Loren Brown

Richard Hirschl

Katinka Kleijn

Jonathan Pegis

David Sanders

Gary Stucka

Brant Taylor

低音大提琴 Basses

Joseph Guastafeste

Principal

The David and Mary Winton

Green Chair

Daniel Armstrong

Roger Cline

Joseph DiBello

Michael Hovnanian

Robert Kassinger

Mark Kraemer

Stephen Lester

Bradley Opland

豎琴 Harps

Sarah Bullen §

Principal

Lynne Turner

長笛 Flutes

Mathieu Dufour

Principal

Richard Graef §

Assistant Principal

Louise Dixon †

Jennifer Gunn

短笛 Piccolo

Jennifer Gunn

雙簧管 Oboes

Eugene Izotov
Principal
The Nancy and Larry Fuller
Chair
Michael Henoch †
Assistant Principal
Scott Hostetler

英國號 English Horn

Scott Hostetler

單簧管 Clarinets

Larry Combs
Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

降E單簧管 E-Flat Clarinet

John Bruce Yeh

低音單簧管 Bass Clarinet

J. Lawrie Bloom

巴松管 Bassoons

David McGill †
Principal
William Buchman
Acting Principal
Dennis Michel
Acting Assistant Principal

圓號 Horns

Dale Clevenger
Principal
Daniel Gingrich
Associate Principal
James Smelser
David Griffin
Oto Carrillo
Susanna Drake †

小號 Trumpets

Christopher Martin
Principal
The Adolph Herseth Principal
Trumpet Chair, endowed by an
anonymous benefactor
Mark Ridenour
Assistant Principal
John Hagstrom
Tage Larsen

長號 Trombones

Jay Friedman
Principal
James Gilbertsen
Associate Principal
Michael Mulcahy
Charles Vernon

低音長號 Bass Trombone

Charles Vernon

大號 Tuba

Gene Pokorny
Principal
The Arnold Jacobs Principal
Tuba Chair, endowed by
Christine Querfeld

定音鼓 Timpani

Donald Koss
Principal
Vadim Karpinos
Assistant Principal

敲擊樂 Percussion

Cynthia Yeh
Principal
Patricia Dash
Vadim Karpinos
James Ross

鋼琴 Piano

Mary Sauer
Principal

圖書管理員 Librarians

Peter Conover
Principal
Carole Keller
Mark Swanson

樂團行政人員

Orchestra Personnel

John Deverman
Director
Anne MacQuarrie
Manager, CSO Auditions and
Orchestra Personnel

舞台技師 Stage Technicians

Kelly Kerins
Stage Manager
David Hartge
James Hogan
Christopher Lewis
Patrick Reynolds
Todd Snick
Joe Tucker

* 助理團長按資歷排 Assistant concertmasters are listed by seniority.

§ 公休 On sabbatical

† 休假 On leave

莎拉及沃森·阿穆爾團長贊助席目前懸空。

The Sarah and Watson Armour Concertmaster Chair is currently unoccupied.

芝加哥交響樂團弦樂部的座位安排，採用轉換座位制度，首位及首兩位小提琴演出者後的成員名單，每兩星期轉換一次，按英文名稱順序排列。敲擊樂手同樣按英文名稱順序排列。

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

芝加哥交響樂團銅管樂隊

The Chicago Symphony Orchestra Brass

芝加哥交響樂團銅管樂隊以雄厚的樂聲與澎湃的力量聞名於世。芝加哥交響樂團銅管樂隊的組成可以追溯至芝加哥交響樂團成立初期，當時交響樂團的首任音樂總監狄奧多·湯瑪斯推崇布魯克納、華格納和史特勞斯的作品，並安排樂團在第一樂季演出史特勞斯圓號協奏曲新作，之後數年他領導芝加哥交響樂團在美國首演史特勞斯多首作品，包括《蒂爾惡作劇》(1895)，《查拉圖斯特拉如是說》(1897)，《唐吉訶德》(1899)和《英雄的一生》(1900)。其後接棒的音樂總監為樂團的演奏風格注入個人特色，使樂團得以保持雄奇壯麗的天籟之聲。

多年來，芝加哥交響樂團銅管樂隊的獨特音色，是奠定「芝加哥之聲」的音色之一，尤其於1950年代，萊納擔任指揮時，風格尤為突出：小號首席赫塞斯(1948-2001)倡導，低音號演奏家雅可布(1944-1988)為樂隊定調——樂隊分毫不差的準確性，完美的曲調和豐富的色彩，在眾多交響樂團銅管樂隊中獨樹一幟。

The Chicago Symphony Orchestra Brass (CSO Brass) section has long been renowned for its mighty sound and spectacular power. The origins of the legendary CSO Brass can be traced back to the early days of the Chicago Symphony Orchestra (Orchestra). The Orchestra's first music director, Theodore Thomas, preferred music by Bruckner, Wagner, and Strauss. He programmed a new horn concerto by Strauss in the first season, and over the next few years, he led the Orchestra in the US premieres of a number of Strauss works, including *Till Eulenspiegel's Merry Pranks* (1895), *Also sprach Zarathustra* (1897), *Don Quixote* (1899), and *Ein Heldenleben* (1900). As each of the Orchestra's subsequent music directors put his own stamp on the CSO's style of playing, the Orchestra always maintained its essential strong, robust, and brilliant sound.

Over the years, the fabled "Chicago sound" was defined partly by its distinctive style of brass playing, particularly beginning in the 1950s under the baton of Fritz Reiner. Led by principal trumpet Adolph "Bud" Herseth (1948-2001) and anchored by tubist Arnold Jacobs (1944-1988), the section's sound—characterized by precision, brilliance, and the fullness of its tonal colour throughout the entire section and in all dynamic ranges—developed an identity distinct from other orchestral brass sections.

成員

Members

小號
Trumpets

圓號
Horns

長號
Trombones

大號
Tuba

Christopher Martin, Mark Ridenour,
John Hagstrom, Tage Larsen

Dale Clevenger, Daniel Gingrich, James Smelser,
David Griffin, Oto Carrillo

Jay Friedman, James Gilbertsen,
Michael Mulcahy, Charles Vernon, Peter Ellefson

Gene Pokorny

2009年2月8日 (星期日)

-
- | | |
|----------------------|---|
| 杜卡 (1865-1935) | 號曲, 選自《佩里》 |
| 加比埃利 (約1554-57-1612) | 《八聲部七音歌曲》 |
| 華格納 (1813-1883) | 《紐倫堡的名歌手》第三幕選段
(馬克·賴德諾爾編曲)
序曲
五重唱
名歌手進場
得獎曲 |
| 達爾 (1912-1970) | 銅管樂音樂
聖咏幻想曲《基督受死亡捆綁》
間奏曲
賦格曲 |
| — 中場休息 — | |
| 狄信湯瑪士 (1944-) | 《街頭之歌》 |
| 勞里特森 (1943-) | 《無限神秘》 |
| 魏爾 (1900-1950) | 《三毛錢歌劇》組曲
(戴維·珀澤編曲)
序曲
小刀老麥民謠
而不是之歌
悠閒生活民謠
寶莉之歌
探戈·民謠
大炮之歌
三毛錢終曲 |

演出長約1小時40分鐘, 包括一節中場休息

Paul Dukas (1865-1935)

Fanfare preceding *La Péri*

Giovanni Gabrieli (ca.1554-57-1612)

Canzona septimi toni

Richard Wagner (1813-1883)

Highlights from
Die Meistersinger von Nürnberg, Act 3
(arranged by Mark Ridenour)

Prelude

Quintet

Entrance of the Mastersingers

Prize Song

Ingolf Dahl (1912-1970)

Music for Brass Instruments

Chorale Fantasy on *Christ Lay in the Bonds of Death*

Intermezzo

Fugue

— Interval —

Michael Tilson Thomas (1944-)

Street Song for Symphonic Brass

Morten Lauridsen (1943-)

O Magnum Mysterium

Kurt Weill (1900-1950)

Suite from *The Threepenny Opera*
(arranged by David Purser)

Overture

Ballad of Mack-the-Knife

Instead-of Song

Ballad of the Easy Life

Polly's Song

Tango-Ballade

Cannon Song

Threepenny Finale

杜卡

號曲，選自《佩里》

杜卡的《佩里》是芭蕾舞家杜漢諾娃委約的四套芭蕾舞作品之一，1912年4月22日於巴黎夏特雷劇院首演。

故事描述年邁的波斯貴族伊斯康德為尋求一種吃後能長生不老之花而雲遊四海。後來他發現一個貌美「佩里」（波斯傳說中的仙女，被貶凡間的天使後人，須完成功德才能回返天庭），手裏拿着長生不老之花沉沉睡去，就去取她手上的花。佩里驚醒過來，伊斯康德見到她，不由得產生了愛慕之情。佩里跳起了仙女之舞，並慢慢靠近他，直到兩張臉快要碰到。伊斯康德把花還給了她。佩里消失了，伊斯康德慢慢地向死亡的黑暗裏沉落下去。杜卡在杜漢諾娃首演前才加入了這首嘹亮的銅管作品。

Paul Dukas

Fanfare preceding *La Péri*

Paul Dukas's *La Péri* was one of four ballets commissioned and premiered by Natacha Trouhanova at her gala performance in the Théâtre du Châtelet in Paris on 22 April 1912.

The story of *La Péri* concerns an aged Persian nobleman, Iskender, who wanders the world seeking the Flower of Immortality, which he finds in the hand of a beautiful sleeping "Péri" (an imaginary fairylike being in Persian mythology represented as a descendent of the fallen angels who are excluded from paradise until their penance is accomplished). He plucks the Flower from her grasp, she awakens, and he is filled with longing for her. She performs the dance of the Peris for him, and draws nearer until their faces touch. He surrenders the Flower to her, she disappears, and Iskender is surrounded by the darkness of mortality.

Dukas's stirring fanfare for brass was added just before Trouhanova's premiere performance.

加比埃利

《八聲部七音歌曲》

加比埃利的音樂事業，都與威尼斯聖馬可教堂光輝的音樂藝術成就相連。加比埃利刻意避開早期文藝復興作曲家的複曲調音樂，創作和弦作品，而且多是舞蹈風格，這樣不但可善用老教堂的音響效果，更突顯宗教和民間盛事的壯麗場面，作品空前絕後。

他為合唱團及器樂演奏創作過很多作品，由多個合唱團同時進行演唱，或者由合唱團與器樂演奏同時演出，產生宏亮的對唱效果。其中純器樂作品大部份都是銅管樂器，嘹亮的長號和小號聲，最配合教堂寬廣的中殿和廣場那種雄偉壯麗的氣派。加比埃利1597年的作品《神聖交響曲》，包含14首「歌曲」，兩首奏鳴曲和45

Giovanni Gabrieli

Canzona septimi toni

For his entire career Giovanni Gabrieli was associated with the glorious musical establishment of Saint Mark's Basilica in Venice. Eschewing the involved polyphony of earlier Renaissance composers, he wrote in a chordal, often dancelike style that not only took full advantage of the acoustical properties of the ancient basilica, but also embodied a grandeur of religious and civic pageantry that has never been surpassed.

Many of his works were composed for multiple choirs of voices and/or instruments to create spacious antiphonal effects. The pieces for instruments alone were mostly for brasses, the noble sound of trombones and trumpets being especially well suited to filling the large spaces in the huge nave and the famous square that forms the church's entrance. Gabrieli's *Sacrae Symphoniae* of 1597 is a collection of fourteen *canzoni*, two sonatas, and forty-five motets for six to sixteen parts. The *Canzona septimi toni*, written in the "seventh tone" (the Mixolydian mode, based on the

首六到十六聲部的讚歌。這次演出的《八聲部七音歌曲》，是以「第七音」，即以G音譜寫，其舞動的韻律，和弦的織體以及分部的建構，都流露着16世紀末歌曲的風格。

華格納

《紐倫堡的名歌手》第三幕選段
(馬克·賴德諾爾編曲)

《紐倫堡的名歌手》的故事發生於十六世紀德國紐倫堡的仲夏節歌唱大賽。金匠波格納宣佈將漂亮的女兒伊娃嫁給仲夏節歌唱大賽的優勝者。年輕騎士華爾特與伊娃早已相戀，雖然自己不是名歌手協會的會員，但誓要贏得比賽迎娶伊娃。鎮書記貝克梅瑟也參加了歌唱比賽，指華爾特寫的歌曲不符合名歌手協會的規則，企圖取消他的資格，不過最終華爾特還是獲准參賽。華爾特和伊娃把他們相戀的事告訴了聰明的鞋匠名歌手薩克斯。雖然薩克斯也愛上了伊娃，但仍視他們為朋友，為他們出謀獻策。在薩克斯的襄助下，華爾特學會了唱歌寫詩，其作品的音樂表現手法，更為花巧的名歌手音樂帶來了清新的風格。貝克梅瑟盜取了華爾特的詩歌，卻譜上愚笨的樂曲，在歌唱比賽上出醜。薩克斯邀請華爾特演繹這首詩歌，結果華爾特在歌唱比賽中勝出。

《紐倫堡的名歌手》是齣溫馨喜劇，卻包含了內省的元素，主要由深思慎密的薩克斯帶出。第三幕深沉的序曲營造氣氛，帶出薩克斯想到折磨人的暴戾和欺詐時若有所思的著名獨白：「瘋狂！瘋狂！到處都是瘋狂！」第一場第三幕終場前的狂歡五重唱中，伊娃、華爾特、薩克斯連同薩克斯的助手大衛和未婚妻瑪格德蓮，唱出他們的感受，為即將開始的歌唱比賽預

note G), exemplifies the late 16th-century canzona style with its dancing rhythms, chordal texture, and sectional construction.

Richard Wagner

Highlights from *Die Meistersinger von Nürnberg*, Act 3 (Arranged by Mark Ridenour)

The plot of *Die Meistersinger* (The Mastersingers of Nuremberg) centres around a song contest held in 16th-century Nuremberg on Saint John's Day (June 24). The winner is to marry Eva, beautiful daughter of the goldsmith Veit Pogner. Walther von Stolzing, a young knight from Franconia who has fallen in love with Eva, vows to win the contest and her hand, even though he is not a member of the guild of Mastersingers. He is granted permission to compete despite the attempts of Sixtus Beckmesser, the town clerk and also a contestant, to discredit him for not knowing the ancient guild rules governing the composition of a song.

Eva and Walther communicate their love to the wise cobbler Hans Sachs, who remains their friend and adviser despite his own love for the girl. Sachs helps Walther shape his musical and poetic ideas, which bring a new freshness and expression to the staid ways of the guild. Beckmesser, having stolen Walther's poem, gives it a ludicrous musical setting, and makes a fool of himself at the contest. Sachs invites Walther to show how the verses should be sung, and the young knight is named the winner.

Though *Die Meistersinger* is predominantly festive and vernal in mood, it also contains scenes of considerable introspection, which are largely assigned to the thoughtful Hans Sachs. The sombre prelude to act 3 establishes the mood for Sachs's great monologue, "Wahn! Wahn! Überall Wahn!" (Madness! Madness! Everywhere madness!), in which he muses on the violence and delusion that have always afflicted mankind. In the rapturous quintet that closes scene 1, act 3, Eva, Walther, and Sachs are joined by Sachs's apprentice, David, and his fiancée, Magdalene, in singing of their feelings and anticipating the results of the contest that is about to begin. The *Entrance of the Mastersingers* occurs as part of the ceremonial

測結果。名歌手進場 鋪排出最後一幕歌唱比賽，繼而華爾特以繞樑的得獎曲 成為歌唱大賽的優勝者，贏得美人歸。

達爾 銅管樂音樂

銅管樂音樂以聖咏幻想曲《基督受死亡捆綁》開始。這首傳統的路德會聖詩啓發巴赫譜寫第四號清唱劇。達爾的樂章由三部份組成：開始和結尾堂皇華麗，中段充滿活力。聖咏曲調具時代感，有多個音程碎片，對位聲部嚴謹，和聲苦澀。間奏曲那爵士樂切分音的節拍，露天表演般的旋律和令人興奮的和聲，洋溢着美國風情。終曲賦格曲主題尖銳，富節奏感的鋪排和晶瑩的織體，令人聯想起史達拉汶斯基的風格。

狄信湯瑪士 《街頭之歌》

才華洋溢的作曲家狄信湯瑪士形容作品《街頭之歌》是「簡單、抒發鄉愁的街角作品」。這套即興樂章描述來自世界各地的五個人。《街頭之歌》分為三個相連部份，以三首歌曲交織而成。第一首歌關於開始與停止，延留音往往引領到下一個調子。第二首歌曲的風格與民歌相似，終止式由不協和音慢慢地帶出。第三首歌曲比較像舞曲。最後三曲匯合，以歸於平靜終結。

preparations for the song contest in the last scene of *Die Meistersinger*, in which Walther wins Eva's hand with his soaring *Prize Song*.

Ingolf Dahl Music for Brass Instruments

The *Music for Brass Instruments* opens with a *Chorale Fantasy* on the traditional Lutheran crucifixion hymn "Christ Lay in the Bonds of Death," on which Bach based one of his finest cantatas (BWV 4). Dahl's movement is structured in three parts—noble at the beginning and end and vigorous at the centre—and treats the chorale tune in a decidedly modern idiom, fragmented into its intervallic components, rigorous in its counterpoint, and acerbic in its harmony. The *Intermezzo*, with its jazzy syncopations, open-air melodies, and bracing harmonies, is unabashedly American in spirit and style. The angular theme, rhythmic drive, and crystalline texture of the closing *Fugue* are reminiscent of Stravinsky.

Michael Tilson Thomas Street Song for Symphonic Brass

Tilson Thomas is a talented composer whose works include *Street Song*, a work he considered "a simple, nostalgic, street-corner sort of piece". It is the riffs of five guys from a neighbourhood somewhere between Bali and Bulgaria. It is in three continuous parts—an interweaving of three songs. The first song is about starting and stopping, the moments of suspension always leading somewhere else. The second song is folklike in character and cadences with suspended moments of slowly resolving dissonance. The third song is really more of a dance. Finally, the three songs are brought together and the work moves toward a quiet close.

勞里特森 《無限神秘》

寫於1944年的《無限神秘》是二十世紀末經常演出和收錄在音樂專輯中的合唱曲目之一。勞里特森寫道：「《無限神秘》描寫基督降生於卑微的動物和牧羊人之間，多個世紀以來，很多作曲家從中獲得靈感。這套作品以平靜祥和、充滿歡欣的曲調，頌讚上帝的恩典和歌頌聖母的偉大。」

魏爾 《三毛錢歌劇》組曲 (戴維·珀澤編曲)

《三毛錢歌劇》是二十世紀音樂劇的一個重要里程碑。作曲家魏爾和劇作家布萊希特以蓋伊在1728年所寫的英國諷刺劇《乞丐歌劇》作為藍本，創作此劇。故事的主角是倫敦蘇豪區惡名昭彰的罪犯麥克希斯，女主角寶莉是角色中惟一的純真姑娘，她與麥克希斯相戀，並在他的同黨和贓物見證下，在一個馬房結婚。寶莉的母親皮丘姆太太極力反對婚事，於是收買了麥克希斯的前度情婦珍妮，叫她出賣麥克希斯，向警方舉報。最後麥克希斯被判死刑，但其後獲女皇特赦。

此劇以強而有力的序曲開始，接着是由街頭歌手唱出麥克希斯所作所為的小刀老麥。寶莉的雙親皮丘姆夫婦得知女兒與麥克希斯相戀後，唱出而不是之歌。麥克希斯所演繹的（悠閒生活）說出他的人生哲理。麥克希斯逃避追捕而離開倫敦，寶莉之歌描寫寶莉得知此事後的悲傷和無助。探戈-民謠描寫麥克希斯的前度情婦珍妮向警察檢舉麥克希斯

Morten Lauridsen O Magnum Mysterium

O Magnum Mysterium (O great mystery), composed in 1944, is one of the most frequently performed and recorded choral works of the late 20th century. Morten Lauridsen wrote of it, "For centuries, composers have been inspired by the beautiful *O Magnum mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy".

Kurt Weill Suite from *The Threepenny Opera* (Arranged by David Purser)

Kurt Weill and Bertolt Brecht based their *The Threepenny Opera*, one of the 20th-century's pivotal works of music theatre, on the 1728 English satire, *The Beggar's Opera*, by John Gay. The story has as its central character, Macheath, one of the London underworld's most notorious figures. Polly, possessor of the only shred of innocence in the entire cast, falls in love with Macheath and marries him in a stable surrounded by stolen goods and her groom's gang. Mrs Peachum, Polly's mother, disapproves of her daughter's marriage. She bribes Jenny, Macheath's former mistress, to betray him to the police. In the closing scene, Macheath is condemned to death on the gallows, but is reprieved on command of the Queen.

Following the swaggering *Overture* is the *Ballad of Mack-the-Knife*, in which a street-singer tells of the deeds of Macheath. Mr and Mrs Peachum, Polly's parents, sing the *Instead-of Song* after being informed that their daughter has fallen in love with Macheath. Macheath expounds his philosophy in *The Ballad of the Easy Life*. *Polly's Song* recounts her sadness and disillusion after Macheath has fled London when threatened with arrest. The *Tango-Ballade* accompanies the scene in which Jenny, Macheath's former mistress, turns him over to the police. In *Cannon Song*, Macheath and Sheriff Tiger Brown reminisce about their numerous scrapes in the army. The first section of the *Threepenny Finale* depicts the grim site of Macheath's



的一幕。麥克希斯與警長泰格·布朗在《大炮之歌》中緬懷昔日軍旅生活的點滴。《三毛錢終曲》前半段描述麥克希斯在紐蓋特監獄等候行刑時的陰森情景，麥克希斯獲得緩刑後，曲調一轉，以壯觀的巴赫式詩歌結束。

長號演奏家珀澤為銅管樂編曲。這位自由身樂手曾與倫敦的頂尖交響樂團和歌劇院合作，並與著名的室樂和當代樂團合奏。1980年起在倫敦皇家音樂學院任教，2001年離開該學院，出任伯明翰音樂學院銅管樂系主任。

根據理查·羅達之樂曲介紹改編。羅達在美國俄亥俄州克利夫蘭的凱斯西儲大學任教。羅達為多個美國交響樂團、演奏會和音樂節撰寫樂曲介紹。

impending execution in Newgate Prison. The suite closes, however, with a grand, Bachian chorale that accompanies his reprieve.

The arrangement for brass is by David Purser, a free-lance trombonist who performs with all of London's major symphony orchestras and opera houses and in many of its most important chamber and contemporary ensembles. Purser taught at the London Royal College of Music from 1980 until 2001, when he was appointed Head of Brass at the Birmingham Conservatory.

Adapted from programme notes by Dr Richard E. Rodda who teaches at Case Western Reserve University in Cleveland, Ohio, and provides programme notes for many US orchestras, concert series, and festivals.