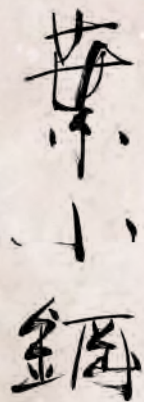


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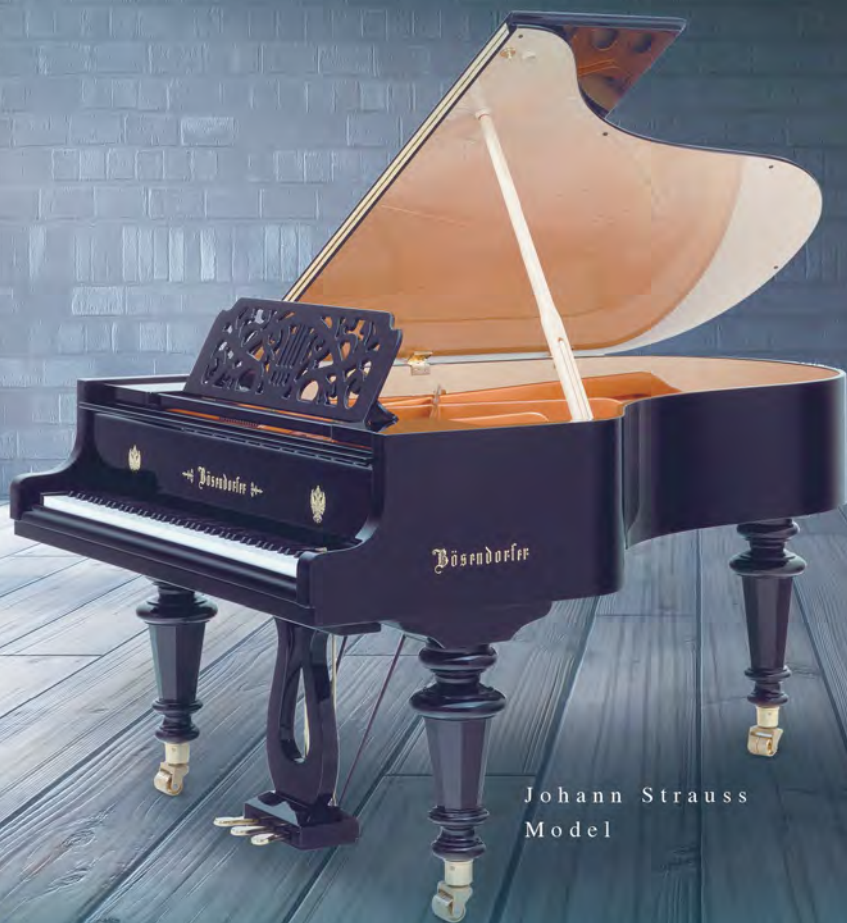
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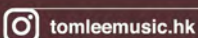
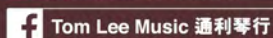
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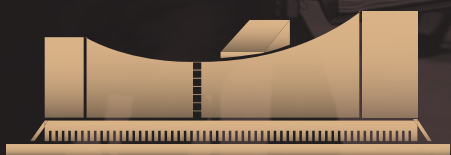
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b. 1955 出生

葉小鋼

YE XIAOGANG

《大地之歌》

The Song of the Earth

葉小鋼 (1955年生) 是國內最備受推崇的作曲家之一；早年在伊斯曼音樂學院求學，畢業後不久取得美國永久居留權，現任北京中央音樂學院副院長。他的作品一方面充滿家鄉音樂傳統以及地理環境的特色；另一方面，他對曲式與配器的觀念，深受留美時期的老師艾德勒及舒禾納影響。葉小鋼的作品包括歌劇、交響曲以至電影音樂，其鋼琴協奏曲更在2008年北京奧運會開幕典禮上由郎朗首演，觀眾超過30億人；除了多元化，他所有作品都充滿引人入勝的音樂敘述，以及深刻真摯、感人肺腑的情感。

回應馬勒

管弦樂聯篇歌曲《大地之歌》寫於2005年，也許是葉小鋼對歐洲古典音樂傳統最直接的回應，同時也與最備受推崇的管弦樂聯篇歌曲——馬勒《大地之歌》——有明確關聯。馬勒《大地之歌》為男高音、女低音和管弦樂團而寫，歌詞則以七首唐詩為基礎，當中四首出自李白手筆，其餘三首則是錢起、孟浩然及王維的詩作——全部都是馬勒從貝特格《中國笛》(1907年出版) 讀到的作品。那時中文作品的權威譯本本來就很少，令馬勒愛不釋手的《中國笛》更是多番重譯的結果：貝特格根據古中國詩詞的德文譯本自由發揮，但德文譯本本身卻譯自法文譯本。馬勒一方面採用貝特格的文本，一方面又將其中兩

Ye Xiaogang (b. 1955) is currently the Vice President of Beijing's Central Conservatory of Music. He is now one of the most revered composers working in China and his pieces are deeply informed by his homeland's musical traditions as well as its geography. He became a permanent resident of the US shortly after completing his studies at the Eastman School of Music and his teachers there, Samuel Adler and Joseph Schwantner, have greatly influenced his conception of form and orchestration. In all of his compositions, which range from operas and symphonies to film scores and a piano concerto heard by three billion people when Lang Lang premiered it at the opening ceremony of the 2008 Olympics in Beijing, there is always a compelling musical narrative with deep emotional resonance.

RESPONSE TO MAHLER

Ye's orchestral song cycle *The Song of the Earth*, completed in 2005, is perhaps his most direct response to the European classical music tradition; it specifically relates to one of the most revered works in the repertoire - Gustav Mahler's *Das Lied von der Erde*, a song cycle for tenor, contralto and orchestra that is based on seven Tang Dynasty poems. Four of the seven are by Li Bai; the remaining three are by Qian Qi, Meng Haoran and Wang Wei. There were few authoritative translations from the Chinese when Mahler became enamored of Hans Bethge's *Die chinesische Flöte* (*The Chinese Flute*,



葉小鋼
Ye Xiaogang

首詩（分別為孟浩然和王維的作品）合併，作為長達半小時的大型終樂章〈送別〉的基礎，更自行加插了幾行歌詞，令樂曲在歌詞方面更繁複。《大地之歌》是馬勒最後一套聲樂作品，不過雖然音樂偶爾呈現一些中國音樂特色（例如仿五聲音階的聲部線條，以及偶然出現、模仿中國樂器的管弦樂裝飾效果：諸如以長笛的花舌技巧模仿笛子、豎琴模仿古箏、曇花一現似的曼陀林模仿琵琶、鐘琴模仿編鐘、銅鑼模仿京劇用的鑼等等），但觀眾也難免會將樂曲視為維也納美好年代的產物。

另一個演繹角度

葉小鋼既熱愛唐詩原著（國內幾乎所有人接觸這些唐詩遠早於接觸《大地之歌》，葉小鋼也不例外），也非常欣賞馬勒，於是決定選取相同的詩作譜寫新曲，也同樣選用了男聲、女聲

published in 1907), a book which consists of loose imitations of an earlier German edition of Chinese poems that were translated from French sources. To compound the textual irregularities of *Das Lied von der Erde*, which was based on Bethge's versions, Mahler also combined two of the poems (the works by Meng and Wang) for his monumental half-hour long final movement, "Der Abschied," and even added a few additional lines of his own. While some of the music Mahler wrote for his final vocal composition is suggestive of Chinese musical idioms (some quasi-pentatonic vocal lines and occasional orchestral embellishments such as flutter-tonguing flute passages, harps, and brief cameo appearances of a mandolin, glockenspiel, and tam-tams which hint at dizi, guzheng, pipa, Imperial bells and Peking opera gongs), it is difficult not to hear the score as a by-product of Belle Epoque Vienna.

AN ALTERNATIVE INTERPRETATION

Ye decided to embark on his own settings of these same seven poems, also scored for male and female vocal soloists accompanied by a large orchestra, based on his great love for those original Chinese poems (with which he was familiar, as is almost everyone in China, long before he heard *Das Lied von der Erde*) and his admiration for Mahler. His goal was not to supplant Mahler's great work, but to offer an alternative interpretation of these iconic poems, one that is more sensitive to and deeply respectful of their origins in a way that would not have been possible for a composer in the West a century ago and is perhaps still not possible for a composer who is not fluent in Chinese. As a result, Ye's setting is significantly different from Mahler's. To make a further distinction between his own music and Mahler's, Ye chose to use soprano and baritone instead of contralto and tenor, has changed the order

獨唱各一，同樣由大型樂團伴奏，但目標並非取代馬勒的傑作，而是為這些具代表性的詩作提供另一個演繹角度——一個尊重這些詩作的本源、對詩作本源觸覺更敏銳的角度。要從這個角度切入，莫說一個百多年前的西方作曲家不可能做到，即使今時今日，要是作曲家本身不能說流利中文，也仍舊無法做到。結果葉小鋼這首《大地之歌》就與馬勒的同名作品大相逕庭。葉小鋼為了與馬勒分道揚鑣，特別選用了女高音及男中音，而非馬勒所選用的女低音及男高音；此外葉小鋼也更改了其中兩首詩的次序，又在其中四首歌曲裡調換獨唱者的性別（不過他也像馬勒《大地之歌》的終樂章一樣，繼續將孟浩然和王維的詩作合併）。

人到中年 志在千里

葉小鋼表示：「馬勒《大地之歌》給我的感覺，跟這些唐詩給我的感覺不太一樣；詩中的藝術構思完全不同。第一樂章充滿生命中的激情；第二樂章流露出少女的羞澀；第三樂章是個受辱女子的控訴；第四樂章則是纨绔子弟憤世嫉俗的心態；第五樂章從男性角度談論體面的生活。第六、第七樂章則是對生命的重大覺醒。在我看來，馬勒的音樂處處談及『理想的破滅』，但我的作品卻表達『人到中年，志在千里』的心態。」

營造中國樂器音色

由始至終，葉小鋼《大地之歌》的聲樂線條都將寫實歌劇與京劇融合得天衣無縫，配器不僅異常豐富，而且巧妙的地方也不少。除了敲擊樂組配備中國銅鑼和鈸，在曲中偶然採用之外，作曲家所選樂器與浪漫派晚期的標準交響樂團別無二致；但即使如此，作曲家也能隱隱營造出中國樂器

of two of the poems, and has also changed the gender of the singer for four of the poems. (Ye does, however, keep the Meng and Wang poems together as Mahler did for the final movement.)

AMBITIONS OF A MIDDLE-AGED MAN

"The feelings that Mahler's *Das Lied von der Erde* give to me are quite different from the feelings that those poems give to me," Ye said. "The artistic conception of these poems is completely different. The first movement is full of life's passions. The second movement expresses a young girl's shyness. The third presents a complaint of a woman who is insulted. The fourth shows the cynicism of a wealthy child. The fifth is an expression of dignified life from a male perspective. The sixth and seventh show a great awakening of life. In my point of view, Mahler's music is full of disillusionment, but my work expresses a middle-aged man remaining ambitious about the world."

HINT AT CHINESE TIMBRES

Ye's vocal lines throughout are a seamless amalgamation of verismo opera and Peking opera against extremely rich and often very subtle orchestrations. Other than some regional Chinese gongs and cymbals that are part of the percussion battery, the instrumentation is that of a standard late Romantic symphony orchestra. Nevertheless, Ye is able to hint at Chinese timbres. A particularly poignant passage is the opening of the third movement (which is a setting of the poem that formed the basis of Mahler's second movement). A piccolo solo very suggestive of a dizi is accompanied by a diatonic cluster played on two flutes and two clarinets that accurately mimics the sound of the sheng, an ancient mouth-blown free reed instrument that is the forefather of the harmonica. Both Mahler and Ye end their song cycles very quietly, but in Ye's score traditional Chinese percussion

的音色。其中一個效果尤其強烈的樂段，就是第三樂章開端（這個樂章所採用的詩作，正是馬勒第二樂章所用的一首）。短笛獨奏的效果與笛子非常相似，由兩支長笛和兩支單簧管奏出自然音叢作伴奏，將笙的聲音模仿得維肖維妙（笙是種用口吹奏的活動簧片樂器，歷史悠久，是口琴的前身）。馬勒和葉小鋼的《大地之歌》結尾都很平靜，但葉小鋼以中國傳統打擊樂器收束全曲；馬勒《大地之歌》演出時間超過一小時，但葉小鋼《大地之歌》長約42分鐘——葉小鋼解釋道：「幾首唐詩原作的篇幅短得多呢。」

葉小鋼在《大地之歌》將20世紀末/21世紀初的自身體會，與有數百年歷史的東西方傳統共冶一爐，效果令人振奮。他說：「我知道新音樂一定要新穎，但傳統也必須強大。我認為，這種關於作曲的想法，我們必須記住。」

樂曲剖析：奧特利 鄭曉彤翻譯

ASCAP獲獎作曲家暨音樂記者奧特利是「美國新音樂」作曲家擁護者，既是網上雜誌《新音樂盒》(www.newmusicbox.org)聯合編輯之一，也是國際現代音樂協會的行政委員會成員。

instruments get the last word. While Mahler's score clocks in at over an hour, Ye's is roughly 42 minutes. "The original Chinese poems are much shorter," Ye explains.

In all of these works, Ye creates music that is an exciting synthesis of his own late 20th- and early 21st-century experience with centuries-old traditions from both East and West. "I know new music must be new, but also tradition still has to be strong," he says. "I think we really should keep this way of thinking about how to compose music."

Programme notes by Frank J. Oteri

ASCAP Award-winning composer and music journalist Frank J. Oteri is the Composer Advocate of New Music US, where he is also the Co-Editor of its web magazine NewMusicBox (www.newmusicbox.org), and serves on the Executive Committee of the International Society for Contemporary Music (ISCM).

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大地之歌

GUSTAV MAHLER

《大地之歌》

Das Lied von der Erde (The Song of the Earth)

「我想這是迄今我最個人的作品。」
——馬勒致華爾特，1908年9月

"I think it is the most personal thing that
I have done so far."

- Mahler to Bruno Walter, Sep 1908

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。馬勒對不斷重複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。

自80年代起，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，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

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 Arthur Nikisch (1855-1922) and Arturo 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 and 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



馬勒

Gustav Mahler

By Moritz Nähr (Wikimedia Commons)

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。

受唐詩啟發

就在此時，黯然神傷的馬勒讀到貝特格於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」，「固有的澄明和自信均蕩然無存」，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》，作品大部分於1908年7至9月間的六個

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.

INSPIRED BY TANG POEMS

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

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」。

與原著相去甚遠

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

poems to form the text of the last movement, into which he inserted some 14 lines of his own, occasionally substituting new material for old, more often expanding sections on the original text.

MISINTERPRETATION OF CHINESE CHARACTERS

Yet Mahler's alternations hardly violate the integrity of these poems, nor would a search for genuine flavour 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 eleven-line poem by Qian Qi (or Ch'ien-Ch'i, 710-782); 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."

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



馬勒《大地之歌》樂譜首頁
Title page of the score for *Das Lied von der Erde*
(Source: gallica.bnf.fr)

源出錢起（710-782）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，有時會是個女中音或女低音。但因樂譜標有：「《大地之歌》——為男高音及女中音（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》樂譜鑄版前馬勒的一個臨時札記，因而懷疑「女中音可由男中音代替」的安排，未必是馬勒的最終想法。

無緣傾聽演出

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，馬勒均無緣參與；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日在慕尼黑指揮《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：

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.

DID NOT LIVE TO HEAR THE PERFORMANCE

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 premiere on 20 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 organises 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

〈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；篇幅較短和分量較輕的三首歌，〈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。

人生無常 大地常新

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！

樂曲剖析由陳慶恩教授撰寫

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.

LIFE EVER-CHANGING, EARTH EVER-RENEWING

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 Professor Chan Hing-yan

編制 INSTRUMENTATION

三支長笛（其一兼短笛）、短笛、三支雙簧管（其一兼英國號）、三支單簧管、降E單簧管、低音單簧管、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、定音鼓、敲擊樂器、兩座豎琴、鐘琴、曼陀林琴及弦樂組。
Three flutes (one doubling piccolo), piccolo, three oboes (one doubling cor anglais), three clarinets, E flat clarinet, bass clarinet, three bassoons (one doubling contra bassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, mandolin and strings.

馬勒《大地之歌》用的德文歌詞，源出貝特格的德譯中國唐詩集《中國笛》（萊比錫，1907）；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* (Leipzig, 1907). Mahler's interpolations into the texts are underlined.

英譯歌詞摘自史提芬·海夫林《馬勒：大地之歌》（劍橋，2000）。

English translation, taken from Stephen E. Hefling's *Mahler: Das Lied von der Erde* (Cambridge, 2000).

I. 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- blüh'n 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 nehm den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

I. THE DRINKING SONG OF THE MISERY OF THE EARTH

Now beckons the wine in the golden goblet,
but drink not yet, first sing I to you a song!
The song of sorrow should burst-
laughing in the soul (to) you resound.
When the sorrow comes, [then] lie waste the
gardens of the soul,
[Then] dries up and dies the joy, the singing.
Dark is (the) life, is death.

Lord of this House!
Your cellar holds the abundance of golden wine!
Here, this lute call I mine!
The lute (to) stroke and the glasses (to) empty,
those are the things that together go well.
A brimming cup of wine at the right time
is more worth, is more worth,
is more worth than all the kingdoms of this earth!
Dark is life, is death.

The heavens are blue ever, and the earth
shall long firm stand and forth-blossom in spring.
You, however, man, how long live then you?
Not (a) hundred years may you yourself amuse,
with all the rotting trifles of this earth!

See there o'er there! In the moonlight
on the gravestones
crouches a wildly-ghost-like-eerie Form.
An ape it is! Hear you, how his howling
shrieks forth into the sweet scent of life!
Now take the wine! Now is it time, companions!
Empty your golden cups to the bottom!
Dark is life, is death!

中譯歌詞由陳慶恩教授翻譯。

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。

Chinese translation by Professor Chan Hing-yan.

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

I. 塵世愁苦之飲酒歌

舉杯邀飲金杯酒，
且莫酌，請君聽我歌一曲，
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！
汝有醇醪酒滿倉，
我有三尺琴一張！
彈琴暢飲，
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，花葉逢春發。
然汝，人壽能幾何？
頤年不滿百，
六欲苦相纏！

君不見朗月照墳頭，
蹲箇野鬼猙獰物。
是猿也！且聽其啼聲，
如何驚破人間甘美甜！
今當齊舉杯！此刻正合時，吾友！
會須一盡金杯酒！
生黯黯兮死亦然！

I. 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
悲來不吟還笑笑
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
惠施不肯干萬乘
卜式未必窮一經
還須黑首取方伯

II. 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 Ruhestätte!
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 bitteren Tränen mild
aufzutrocknen?

- nach Ch'ien Ch'i [?]

II. THE LONELY ONE IN AUTUMN

Autumn hazes well up bluish o'er the lake,
with frost covered stand all the grasses;
one would think an artist had a powder of jade
over the fine blossoms strewn.

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 on the water float.

My heart is tired. My little lamp
went out with crackling, it calls me to sleep.
I come to you, beloved resting place!
Yes, give me rest, I have (of) refreshment need!

I weep much in my lonelinesses.
The autumn in my heart lasts too long.
Sun of love, will you never more shine
in order my bitter tears mildly to dry up?

- after Ch'ien Ch'i [?]

II. 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，
罡風摧枝折；
枯槁金荷葉，
榮盡水中漂。

吾心業已倦，
窸窣寸燭滅，催我好入眠。
今我詣君前，戀戀安歇地！
安歇是吾願，澄明遂我心！

吾常啜泣孤寂中，
吾心秋意已太濃。
愛之陽靈，不復照我乎？
苦淚盈眶，唯黯自揩拭？

II. 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
月吊樓烏啼雁起
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

III. 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.

III. OF YOUTH

[Bethge: The Porcelain Pavilion]

Midway in the little pond stands a pavilion of
green
and of white porcelain.

Like the back of a tiger arches the bridge (itself)
of jade
to the pavilion (across).

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

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

On the small pond's still
water surface shows (itself) everything
curiously in mirror image.

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

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

- nach Li T'ai-po

- after Li T'ai-po

III. 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，
華衣將進酒，
閑談復賦詩。

絲袖沿臂落，
羅冠脖後蹲，
滑稽韻事存。

池小涵水靜，
倒照趣橫生。

綠白陶亭立，
萬象俱倒懸。

橋若半彎月，
月下拱門顛。
友儕盡華衣，進酒漫話忙。

III. 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

IV. 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 Zephir 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 Tausel 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.

IV. OF BEAUTY

[Bethge: On the Bank]

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

Golden sunlight weaves around the figures,
mirrors them in the smooth water (against).
Sunlight mirrors their slender limbs,
their sweet eyes (against [i.e., against the water]),
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 romp about the handsome lads
there on the shore's edge on spirited horses,
into the distance gleaming like the sun's rays;
now amidst the branches of the green willows
trots the young-vigorous band over here!

The horse of one neighs joyfully forth,
and shies, and rushes off,
o'er flowers [and] grasses stagger back the hoofs,
they trample fast in tumult the downfallen
blossoms,
ho! how flutters in frenzy his mane,
[and] steam hot the nostrils!

Golden sunlight weaves around the figures,
mirrors them in the smooth water (against).
And the fairest of the maidens sends
long glances to him of longing (after).
Her proud bearing is only pretence.
In the sparkling of her large eyes,
in the darkness of her hot glance
reverberates plaintively still the agitation of her
heart within.

IV. 麗人行

【貝特格：河邊】

佳人擷芬芳，
採蓮河岸邊。
躋身叢葉間，
折菖懷中抱，
調笑聲熙攘。

風姿金光繞，
綽約鏡中嬈；
明眸甜若水，
倩影水中延；
和風輕拂袖，

馨香散滿天。

壯哉美少年，
跨駒河岸邊，
日遠華暉照；
穿梭柳綠林，
蹄逸氣軒昂！
一馬樂長嘶，
且竄且飛馳，
馬疾芳菲染，
蹄香逐落花，
鬃髻舞颯颯，
鼻岳氣騰騰！

風姿金光繞，
綽約鏡中嬈；
佳人堪絕色，
顧盼復依依，
矜澀虛持守。
倩盼春意綿，
熱望隨駒逝，
繾綣空斷腸。

IV. 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

V. 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 Keh! 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

V. THE DRUNK IN SPRINGTIME

[Bethge: The Drinker in Springtime]

Since only a dream (the) life is,
why then toil and torment?
I drink, 'til I no more can,
the whole livelong day!

And when I no more drinking can,
because throat and soul [are] full,
then stagger I up to my door
and sleep wonderfully!

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

The bird twitters: Yes! Yes! Spring,
spring is here, it's come over night!
In deepest gazing listened I up at him,
the bird sings and laughs! and laughs!

I fill myself the cup anew
and empty it to the bottom
and sing 'til the moon glows
forth in the dark heavens!

And when I no more singing can,
then to sleep I again go.
What matters to me then the spring!?
Let me drunk be!

- after Li T'ai-po

V. 春日醉漢

【貝特格：春日酒徒】

人生若為夢，
何來苦與惱？
酩酊不勝力，
終朝醉入暮！

釀酒滿腹篋，
靈肉兩雙酣，
蹣跚到門前，
大覺呼呼睡！

醒來聲入耳，
一鳥喚新枝，
問信春消息，
宿醉夢中遲。

鳥兒吱吱應，
一夜春已至！
細聽啁啾曲，
輕歌帶笑飴！

倒酒傾滿觴，
一飲盡餘杯，
歌酣升月白，
霜光照穹冥！

狂歌催人倦，
重覓夢中仙。
干卿春何事？
長醉夢鄉甜！

V. 李白《春日醉起言志》

處世若大夢
胡為勞其生
所以終日醉

頹然臥前楹

覺來眊庭前
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

VI. DER ABSCHIED

[Bethge: In Erwartung des Freundes]

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 von 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, Rude 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

VI. THE FAREWELL

[Bethge: In Expectation of the Friend]

The sun departs behind the mountain.
Into all valleys steps the evening down
with its shadows that full [of] coolness are.

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

The brook sings full of pleasant melody through
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 in sleep forgotten happiness
and youthfulness anew to learn!

The birds crouch quietly on their branches.
The world [goes to] sleep!
It breezes cool in the shadow of my pine trees.
I stand here and wait for my friend.
I await his last farewell.

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

- after Mong Kao-jen

[Bethge: The Farewell of the Friend]

He stepped from the horse and offered him the draught
of farewell (forth).
He asked him whither he was going
and also why, why it had to be.

He spoke, his voice was veiled: You, my Friend,
for me was in this world (the) Fortune not favorable!
Whither I go? I go, I wander to the mountains.
I seek rest, rest for my lonely heart!

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

The beloved earth all over everywhere
blossoms forth in Spring and greens up anew!
everywhere and ever blue brightly the horizons,
Eternally...ever...

- after Wang Wei

VI. 送別

【貝特格：盼友人】

夕陽依山盡，
暮色滿涼意，
盡籠群丘壑。

月似銀舟楫，
飛渡藍湖天。
忽覺幽松後，
有微風輕拂！

溪聲盡妙韻，好音破冥玄。
入暮花斂色。
大地呼寂眠。
唯盼同入夢，
倦客踏歸途。
往昔樂與穉，
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。

盼能待君側，
共享此良宵。
君爾在何方？撇我長孤候！
蘿蔓滿道徑，
抱琴踟躕行。
美哉復美哉！恆愛隨永壽，夢在醉鄉圓！

【貝特格：盼友人】

彼自馬下來，
舉杯以作別。
問君何所之，
問君何所以。

答辨聲幽幽：吾友孰不知，
命途不我與！
今將棲何處？隱入谿山嶼，
求索安息所，慰我常孤寂！

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，
春來花遍開，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……

VI. 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
群壑條已暝

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



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余隆 YU LONG

指揮 Conductor

余隆現為北京國際音樂節及中國愛樂樂團的藝術總監、上海交響樂團和廣州交響樂團的音樂總監，也是MISA上海夏季音樂節的聯合總監，以及香港管弦樂團的首席客席指揮。

余隆經常為世界各地知名的樂團及歌劇院指揮，包括紐約愛樂、芝加哥交響樂團、費城樂團、洛杉磯愛樂、蒙特利爾交響樂團、華盛頓國家交響樂團、辛辛那提交響樂團、巴黎樂團、班貝格交響樂團、漢堡國家歌劇院、柏林廣播交響樂團、萊比錫廣播交響樂團、漢堡廣播北德交響樂團、慕尼黑愛樂、悉尼交響樂團、BBC交響樂團、東京愛樂和新加坡交響樂團。

生於1964年上海一個音樂世家，余隆自幼隨外祖父、著名作曲家及教育家丁善德學習，後來入讀上海音樂學院和德國柏林高等藝術大學。2002年，德國萬寶龍文化基金會向余隆頒發年度萬寶龍卓越藝術成就獎，2003年獲法國政府特別授予法國藝術及文學騎士勳章，2005年獲意大利總統頒發共和國騎士勳章，以表揚他在音樂和文化上的貢獻。2010年獲中央音樂學院頒發榮譽院士證書，以表彰他對中國音樂發展和對外交流所作出的貢獻。

The pre-eminent Chinese conductor Yu Long is currently Artistic Director of the Beijing Music Festival and the China Philharmonic Orchestra, Music Director of the Shanghai and Guangzhou Symphony orchestras, the Co-Director of MISA Shanghai Summer Festival, and the Principal Guest Conductor of the HK Phil.

Yu Long frequently conducts the leading orchestras and opera companies around the world, including the New York Philharmonic, Chicago Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic Orchestra, Montreal Symphony Orchestra, Washington National Symphony, Cincinnati Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, MDR Sinfonieorchester Leipzig, NDR Sinfonieorchester, Munich Philharmonic Orchestra, Sydney Symphony Orchestra, BBC Symphony Orchestra, Tokyo Philharmonic and Singapore Symphony Orchestra.

Born in 1964 into a music family in Shanghai, Yu received his early musical education from his grandfather Ding Shande, a composer and educator of great renown, and went on to study at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. He was the recipient of the 2002 Arts Patronage Award of the Montblanc Cultural Foundation. He was also awarded the Chevalier dans L'Ordre des Arts et des Lettres in 2003, the title of L'onorificenza di commendatore by President Berlusconi in 2005 for his outstanding contribution in the field of music and culture. In 2010, Yu received an Honorary Academician from the Central Conservatory of Beijing for his great dedication to cultural exchange and music development in China.



于冠群 YU GUANQUN

女高音 Soprano

中國年輕女高音于冠群，於中國出生和受訓，自2008年贏取了美景宮國際聲樂大賽首獎後，於國際樂壇嶄露頭角。

2010年6月，她首度踏足維也納金色大廳，在德比利執棒下，參與奧涅格神劇作品《火刑柱上的聖女貞德》的演出。隨後的演出，包括與指揮雷西合作，於日本札幌太平洋藝術節中，飾演《波希米亞人》的咪咪一角，以及於波隆那演唱《唐璜》的唐娜。2012年，于冠群首次獲邀於美國紐約大都會歌劇院演出。同年，她於杜鳴高世界歌劇比賽得獎，並獲杜鳴高邀請，於西班牙索菲亞皇后藝術歌劇院，飾演威爾第《福斯卡利父子》中露克萊齊亞一角。於2013/14樂季，她於德意志柏林歌劇院首度登場，為《奧賽羅》臨時上陣，演黛絲德摩娜一角。

2017年2月于冠群參演的歌劇《凡爾賽的幽靈》榮獲第59屆格林美最佳歌劇錄製獎兼最佳古典專輯策劃獎。在今個樂季裡，于冠群將在紐約大都會歌劇院演唱《杜蘭朵》的柳兒；在蘇黎世歌劇院演唱《依多美尼歐》的艾烈特拉；在巴伐利亞國家歌劇院演唱《波希米亞人》的咪咪；以及在柏林德意志歌劇院演唱《阿萊城姑娘》。

Born and educated in China, young soprano Yu Guanqun has gained international attention since winning the first prize at the International Hans Gabor Belvedere Singing Competition in 2008.

In June 2010 she made her debut in Honegger's *Jeanne d'Arc* under the baton of Bertrand de Billy at the Musikverein Wien. This was followed by Mimi (*La bohème*) at the Pacific Festival in Sapporo conducted by Fabio Luisi and Donna Elvira (*Don Giovanni*) in Bologna. Yu's US debut at the Metropolitan Opera was in 2012 and in the same year she was awarded the Placido Domingo Operalia Singing Competition. At Domingo's invitation she sang Lucrezia in Verdi's *I due Foscari* at Palau de les Arts Valencia, and in 2013/14 she made her debut at the Deutsche Oper Berlin, when she stepped in as Desdemona (*Otello*).

In February 2017, she sung in *The Ghosts of Versailles* which won Grammys for Best Opera Recording and Best Engineered Classical Album. This season, Yu will sing Liù in *Turandot* at Metropolitan Opera New York, Elettra in *Idomeneo* at Zürich Opera House, Mimi in *La bohème* at Bavarian State Opera and *L'Arlesiana* at Deutsche Oper Berlin.



高姆樂斯 ILDIKÓ KOMLÓSI

女中音 Mezzo-soprano

匈牙利女中音高姆樂斯在布達佩斯的李斯特音樂學院修讀，並前赴米蘭史卡拉歌劇院和倫敦市政廳音樂學院深造。她於1986年贏得巴伐洛提國際聲樂大賽冠軍，並在威爾第的《安魂彌撒曲》中首演及與巴伐洛提對唱。

高姆樂斯2006年為史卡拉歌劇院樂季揭幕演唱《阿依達》，最近更連續五年獲邀到維也納圓形競技場演出。2009年，她於大都會歌劇院演唱薩陶莎一角，及後於2012年演出《沒有影子的女人》。2016年獲匈牙利政府頒發最高榮譽的科蘇特獎後，高姆樂斯繼續在全球的劇院和音樂節演出，包括匈牙利國家歌劇院、韋爾比耶音樂節、倫敦BBC逍遙音樂節，並於美國與波士頓交響樂團合作。

高姆樂斯最近的演出包括：紐約大都會歌劇院演出《沒有影子的女人》（安瑪）、柏林德意志歌劇院演出《帕西法爾》（昆德麗）、在指揮家吉伯特棒下於史卡拉歌劇院演出《藍鬍子公爵的城堡》，並於維也納圓形競技場的開幕表演中演出《阿依達》（阿姆拿利斯）、於波士頓演出《藍鬍子公爵的城堡》、那不勒斯的聖卡羅劇院演出《侏儒》，以及於巴黎國家歌劇院演出《Trompe-la-mort》。香港的《大地之歌》演出後，她將繼續與余隆合作，分別到北京和上海演唱《大地之歌》和「馬勒二」。

Hungarian mezzo-soprano Ildikó Komlósi studied at the Franz Liszt Academy of Budapest and took part in the specialising courses of the Teatro alla Scala and Guildhall School of Music in London. She was winner of the Pavarotti International Competition in 1986 and made her debut in Verdi's *Messa da Requiem* opposite Luciano Pavarotti.

She performed in *Aida* at the opening of the La Scala Season in 2006, and she has been invited every year for the past five in the Arena di Verona. In 2009 she sang Santuzza at the Metropolitan Opera and followed this in 2012 with *Die Frau ohne Schatten*. In 2016 she received the highest honour, the Kossuth Prize from the Hungarian government. She continues to sing around the world at festivals and theatres including the Hungarian State Opera House, Verbier Festival, at the BBC Proms in London, and with the Boston Symphony Orchestra in the US.

Komlósi has recently performed *Die Frau ohne Schatten* (Die Amme) at the Metropolitan Opera in New York, *Parsifal* (Kundry) at the Deutsche Oper in Berlin, *Duke Bluebeard's Castle* at the Teatro alla Scala in Milan under the baton of Alain Gilbert. She was *Aida* (Amneris) in the opening performance at Arena di Verona, *Duke Bluebeard's Castle* in Boston, *Der Zwerg* at the San Carlo Theatre in Naples and *Trompe-la-mort* at the Opera National de Paris in Paris. She will also sing in *Das Lied von der Erde* in Beijing under Yu Long and Mahler Symphony no. 2 in Shanghai.



福茨 KLAUS FLORIAN VOGT

男高音 Tenor

PHOTO: Harald Hoffmann

福茨是這個時代最優秀的華格納男高音之一。他曾參演的劇目範圍甚廣，除主要涵蓋了《羅恩格林》、《帕西法爾》、《湯豪舍》，以及其他華格納歌劇中華爾特、齊格蒙特等甚具戲味的角色外，還有《費黛里奧》的佛洛雷斯坦、《死亡之城》的保羅和《霍夫曼的故事》的霍夫曼，以至抒情戲劇角色如《漂泊的荷蘭人》的艾里克、《霍萬興那》的安德烈、《水仙女》的王子、《浮士德的天譴》的浮士德等。

福茨在各知名國際歌劇院和眾多國際音樂節中，均是炙手可熱的表演者。他2007年於拜萊特音樂節首次飾演華爾特一角後，便成了該音樂節的常客，2016年更於音樂節中飾演《帕西法爾》的主角。2017年他參演了由巴里科斯基導演的新版《紐倫堡的名歌手》，再次飾演華爾特。2018年2月他參演了紐約大都會歌劇院《帕西法爾》中的同名主角。此外，福茨也是一位知名的音樂會歌唱家和抒情歌曲的演唱家。

頻繁的演出把福茨帶到世界各地如維也納、紐約、倫敦、柏林、萊比錫，以及不同的音樂節包括鄧肯活音、格拉費內格和薩爾斯堡等。除了灌錄了無數歌劇，2016年他還與芮妮·費萊明在堤勒曼棒下灌錄了大碟和影音光碟。2012年，福茨獲頒古典迴聲「年度藝術家獎」。

Klaus Florian Vogt is one of the finest Wagner tenors of our time. His repertoire covers mostly dramatic roles such as Lohengrin, Parsifal, Tannhäuser, Stolzing and Siegmund, but also Florestan (*Fidelio*), Paul (*Die tote Stadt*) and Hoffmann (*Les Contes d'Hoffmann*), extending to lyric-dramatic roles such as Erik (*Der fliegende Holländer*), Andrej (*Chowanschtschina*), Prinz (*Rusalka*) and Faust (*La Damnation de Faust*).

He is a much sought after guest at the world's great opera houses and at numerous international festivals. Since his triumphant debut as Stolzing at the Bayreuth Festival in 2007 he has been a regular guest. In 2016 Bayreuth audiences saw him in the title role of a new production of *Parsifal*. In 2017 he performed Stolzing in the new production of *Die Meistersinger von Nürnberg* directed by Barrie Kosky. February 2018 saw him on stage as Parsifal at the Metropolitan Opera New York. He has also established his reputation as a concert singer and as a fine interpreter of Lied.

Engagements have frequently taken him to Vienna, New York, London, Berlin, Leipzig as well as the Tanglewood Festival, the Grafenegg Festival and the Salzburg Festival. In addition to his numerous opera recordings, he has recorded a CD and DVD with hits from Berlin to Broadway co-starring Renée Fleming under the baton of Christian Thielemann. In 2012 Klaus Florian Vogt was awarded the ECHO-Klassik "Artist of the Year".



袁晨野

CHENYE YUAN

男中音 Baritone

袁晨野於1994年在第10屆柴可夫斯基國際音樂大賽贏得金獎，其後於2015年擔任同一比賽的評判。他為芬蘭米爾亞姆·海林國際聲樂大賽第一名，以及紐約大都會歌劇院聲樂比賽的全國優勝者。

2017年，他為侯斯頓大歌劇院製作的《尼克遜在中國》演繹周恩來一角。他曾為多個歌劇院飾演同一角色，計有三藩市歌劇院、聖地亞哥歌劇院、加拿大歌劇院、溫哥華歌劇院、科羅拉多歌劇院、辛辛那提歌劇院、芝加哥歌劇劇場、聖路易斯歌劇劇場，以及新西蘭的奧克蘭愛樂。他曾在九個不同的《弄臣》製作中擔綱演出劇名主角李果列陀，當中包括威爾斯國家歌劇院、侯斯頓大歌劇院、明尼蘇達歌劇院、密歇根歌劇院、棕櫚灘歌劇院、薩克拉門托歌劇院、聖安東尼奧歌劇院、聖路易斯歌劇劇場和北京國家大劇院。

在2017/18樂季，他在余隆指揮下，與廣州交響樂團世界首演彭德雷茨基的第六交響曲，並在「俄羅斯文化節」開幕音樂會上，與柴可夫斯基交響樂團及指揮費杜西耶夫聯手獻藝。他又為廣州歌劇院製作、於北京首演的《馬可勃羅》演繹文天祥。袁晨野現為北京中央音樂學院聲樂歌劇系教授。

Yuan Chenye won the gold medal at the 10th International Tchaikovsky Competition in 1994, and was a jury member at the 15th Competition in 2015. He has also won first prize at Mirjam Helin International Singing Competition in Finland and was a national winner at the Metropolitan Opera National Council Auditions in New York.

He performed the role of Chou Enlai at Houston Grand Opera's 2017 production of *Nixon in China*, and has also sung the role at San Francisco Opera, San Diego Opera, Canadian Opera Company, Vancouver Opera, Opera Colorado, Cincinnati Opera, Chicago Opera Theatre, Opera Theatre of St Louis and the Auckland Philharmonic Orchestra in New Zealand. He has performed the title role of *Rigoletto* in nine different productions, among them Welsh National Opera, Houston Grand Opera, Minnesota Opera, Michigan Opera Theatre, Palm Beach Opera, Sacramento Opera, San Antonio Opera, Opera Theatre of St Louis and NCPA in Beijing.

In the 2017/18 season, he is the soloist in the world premiere of Krzysztof Penderecki's Sixth Symphony with the Guangzhou Symphony Orchestra conducted by Yu Long, and performs at the opening concert of "Russian Cultural Festival" with the Tchaikovsky Symphony Orchestra conducted by Vladimir Fedoseyev. He will also play the role of Wen Tianxiang in the *Marco Polo* presented by Guangzhou Opera House in Beijing. Chenye Yuan is currently a vocal professor at the Central Conservatory of Music in Beijing.

香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

願景 VISION

呈獻美樂 啟迪心靈

To inspire through the finest
music-making



香港管弦樂團（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

THE HONG KONG PHILHARMONIC ORCHESTRA (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20th anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"
Opera Now

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra's history, Swire endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

MUSIC DIRECTOR



梵志登
Jaap van Zweden

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆
Yu Long

助理指揮

ASSISTANT CONDUCTORS



葉詠媛
Vivian Ip



莎朗嘉
Gerard Salonga

第一小提琴

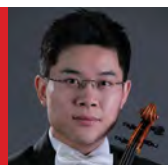
FIRST VIOLINS



王敬
樂團首席
Jing Wang
Concertmaster



梁建楓
樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨
樂團第二副首席 (署理)
Anders Hui
Second Associate
Concertmaster (Acting)



朱蓓
樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



余思傑
Domas Juškys



李智勝
Li Zhisheng



龍希
Long Xi



毛華
Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐烜
Xu Heng



張希
Zhang Xi

第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)
Zhao Yingna (Acting)



▲ 梁文瑋
Leslie Ryang Moonsun



方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



冒異國
Mao Yiguo



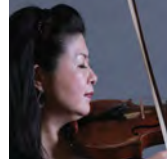
潘廷亮
Martin Poon Ting-leung



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki Wilson



冒田中知子
Tomoko Tanaka Mao



黃嘉怡
Christine Wong Kar-ye



周騰飛
Zhou Tengfei

中提琴 VIOLAS



● 凌顯祐
Andrew Ling



● 孫園
Sun Yu



▲ 熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
Li Ming



林慕華
Damara Lomdaridze



羅舜詩
Alice Rosen



孫斌
Sun Bin



張殊影
Zhang Shu-ying

大提琴 CELLOS



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
Dora Lam



陳屹洲
Chan Ngat Chau



陳怡君
Chen Yi-chun



霍添
Timothy Frank



關統安
Anna Kwan Ton-an



李銘蘆
Li Ming-lu



宋泰美
Tae-mi Song



宋亞林
Yalin Song

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

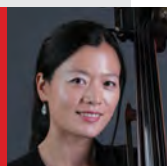
香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

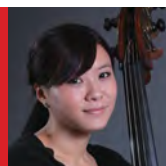
低音大提琴 DOUBLE BASSES



● 林達僑
George Lomdaridze



◆ 姜馨來
Jiang Xinlai



張沛姬
Chang Pei-heng



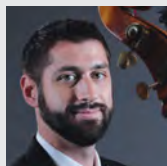
馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg

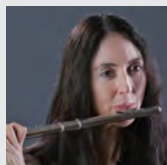


鮑爾菲
Philip Powell

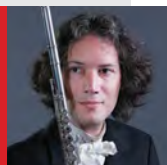


范戴克
Jonathan Van Dyke

長笛 FLUTES



● 史德琳
Megan Sterling



■ 盧韋歐
Olivier Nowak



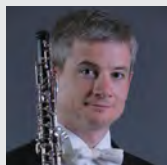
柯布魯
Ander Erburu

短笛 PICCOLO



施家蓮
Linda Stuckey

雙簧管 OBOES



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull



韋思芸
Vanessa Howells

英國管 COR ANGLAIS



關尚峰
Kwan Sheung-fung

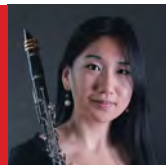
單簧管 CLARINETS



● 史安祖
Andrew Simon



■ 史家翰
John Schertle



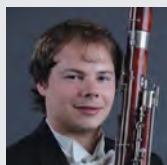
劉蔚
Lau Wai

低音單簧管 BASS CLARINET



艾爾高
Lorenzo Iosco

巴松管 BASSOONS



● 莫班文
Benjamin Moermond

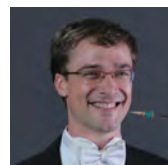


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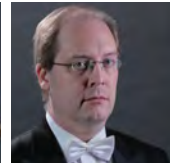
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Harp: Sun Zhiyang^

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 - 約瑟·加里亞奴 (1788) 小提琴
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- Jean-Baptiste Vuillaume (1866) Violin, played by
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- Josephn Gagliano (1788) Violin
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

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YOUNG AUDIENCE SCHEME

2017-2018



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請以英文正楷填寫 Please print in English BLOCK letters

個人資料 Personal Details

姓名 Name (英文 English)				(中文 Chinese)	
出生日期 Date of Birth	年 YY	月 MM	日 DD	年齡 Age	性別 Sex
電郵地址 Email Address	必須填寫一個電郵地址，樂團將以此電郵發放通訊及活動資料。 You must provide an email address to receive our latest news.				
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學校名稱 School Name (英文 English)	如非經學校報名，請附上學生證明文件。 Please provide student identification if you are not enrolling via a school.				
就讀班級 Class	<input type="checkbox"/> 小學 Primary		<input type="checkbox"/> 中學 Secondary		<input type="checkbox"/> 大專院校 Tertiary

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