

Fourteenth Annual Performance

# \*TITAN

22 February 2018 (Thurs) 8:00pm

Concert Hall, Hong Kong City Hall

## Programme 節目

Symphony No.8 in B minor *Unfinished*, D.759  
B 小調第八交響曲《未完成》D.759

Franz Schubert 法蘭茲·舒伯特 (1797-1828)

I. Allegro moderato 中庸的快板  
II. Andante con moto 有動態的行板


Intermission 中場休息

Symphony No.1 in D major *Titan*  
D 大調第一交響曲《巨人》

Gustav Mahler 古斯塔夫·馬勒 (1860-1911)

I. Langsam, schleppend 緩慢拖延地  
II. Kräftig bewegt, doch nicht zu schnell 穩定前進地，但不太快  
III. Feierlich und gemessen, ohne zu schleppen 莊嚴準確、不拖延地  
IV. Stürmisch bewegt 暴風雨般衝動地





Das Orchester, 1935  
Max Mopp Oppenheimer (1885-1954)

**Symphony No. 1 in D major Titan**  
D 大調第一交響曲《巨人》

**Franz Gustav Mahler 古斯塔夫·馬勒 (1860-1911)**

- I. Langsam, schleppend 緩慢拖延地
- II. Kräftig bewegt, doch nicht zu schnell 穩定前進地·但不太快
- III. Feierlich und gemessen, ohne zu schleppen 莊嚴準確·不拖延地
- IV. Stürmisch bewegt 暴風雨般衝動地

Gustav Mahler's works are the most popular on today's concert repertoire. However, in Mahler's time, his works were not well received by the audience and critics. Hans von Bülow once commented on Mahler's work, "made *Tristan und Isolde* sounds to me like a Haydn Symphony." Despite all these, Mahler was very well accepted as a conductor; he was appointed as conductor of a theatre in Leibach at the age of 21, and soon appointed as chorus-master at the Karl Theatre in Vienna.

In 1884, when Mahler was 24, he started to compose his first symphony. At the beginning, it was not planned to be a four-movements symphony as we know today, but a symphonic poem in two parts with five movements, all with a programmatic subtitle. Mahler only named it as *Titan* in 1894 when it was premiered in Weimar. Two years later, at its premiere in Berlin, Mahler deleted a whole movement and all the subtitles.

A direct explanation for the removal of the programmatic subtitles is given by Mahler in a letter he wrote to Max Marschalk in 1896: "Originally, my friends persuaded me to supply a kind of program, in order to facilitate the understanding of the D major [Symphony]. Thus, I had subsequently invented this title and explanations. That I omitted them this time was caused not only by the fact that I consider them inadequate, but also because I found out how the public has been misled by them." In fact, Mahler gave the piece the title *Titan* after the novel by Jean Paul, although Mahler specified that the piece was not in any way "about" the book.

Worth mentioning is, the Symphony No. 1 has shared a lot of melodies from Mahler's previous work *Lieder eines Fahrenden Gesellen* – Songs of Wayfarer. For instance, the theme initiated by the cello in the first movement is come from the second movement of *Lieder eines Fahrenden Gesellen* "Ging Heut' Morgen Übers Feld".

From the lyrics, one can feel Mahler's yearning for the nature:

*Ging heut' Morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
"Ei du! Gelt? Guten Morgen! Ei gelt?  
Du! Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!*

*I walked across the fields this morning;  
dew still hung on every blade of grass.  
The merry finch spoke to me:  
"Hey! Isn't it? Good morning! Isn't it?  
You! Isn't it becoming a fine world?  
Chirp! Chirp! Fair and sharp!  
How the world delights me!"*

The two works share not only the melodies, but also the spirit, they both reflect Mahler's experience in his early life.

The Symphony No.1 expresses Mahler's passion in the nature,

also his longing for the better future. The Titan wakes up at the grand finale and marching bravely toward the unknown world.

馬勒的作品是現今音樂會上常見的曲目。但馬勒在世時，觀眾和樂評家們並不太喜歡他的作品。當代著名指揮畢羅曾如此評價馬勒的作品:「這好像是用海頓的交響曲風格來演奏華格納的《崔斯坦與伊索德》一樣。」儘管如此，馬勒的指揮才華卻是被眾人所肯定的，他以二十一歲之齡擔任賴巴哈市立歌劇院的指揮，後來又被委任維也納卡爾劇院的義大利合唱團指揮等職務。

一八八四年，二十四歲的馬勒動筆寫作《第一交響曲》。本曲在當時並未被稱為《第一交響曲》，而是一首分為兩部分、由五樂章構成的交響詩。此闕作品在一八九四年於魏瑪首演時，馬勒才將全曲名為「巨人」。然而兩年後在柏林的演出，馬勒將所有標題以及其中一個樂章都刪除掉。

馬勒曾在書信上提到將標題全數刪除的原因:「當初訂立標題是為了讓觀眾更易理解樂曲內容。後來我發現這些標題已不太需要，同時為了避免觀眾誤會，我決定把它們都

刪除掉。」事實上，「巨人」這個標題是來自馬勒個人相當喜歡的一本小說。小說除了描寫主人公的人生經歷，最終達到圓滿人格的過程外，其中亦隱藏了對當時宮廷文化的批判、對天才主義的反抗思想。

值得一提的是，《第一交響曲》和馬勒先前完成的聲樂歌曲集《流浪青年之歌》有著非常大的聯繫。《第一交響曲》中有不少樂句皆是直接引用自《流浪青年之歌》，例如首樂章中由大提琴首先奏出的主題就是來自《流浪青年之歌》的第二樂章「今晨我走過田園」。我們從《流浪青年之歌》的歌詞中就能感受到馬勒對於自然的嚮往:「今晨我走過田園，草上仍掛著露水。鳥兒愉快地對我說:『嗨!早安!你啊!這不是個美好世界嗎?吱吱!吱吱!既美麗又生機勃勃啊!這世界使我多麼愉快!』」除了音樂，兩首樂曲的精神亦是互相關聯的，它們彼此都加入了馬勒在感情生活上所經歷的得失。

《第一交響曲》充分地表現出馬勒對自然的熱愛，但同時亦包含著年輕馬勒對於未來的嚮往。澎湃的結尾就像是巨人從沉睡中醒來，朝著未知的世界無畏地昂步前進。




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