



兩個十年 一種氣度 英國指揮丹尼奧·哈汀

文：胡銘堯

二十一世紀新世代的天才指揮，被阿巴度譽為「小天才」。

1975年 出生於英國牛津

1996年 於柏林音樂節與柏林愛樂合作時年僅 21 歲

2005年 於米蘭斯卡拉大劇院歌劇季開幕演出擔任指揮

"My little genius." – Claudio Abbado

Born 31 August 1975

1996 Conducted the Berlin Philharmonic age 21

2005 Opened the season at La Scala, Milan

2003年，香港藝術節在預售時公佈倫敦交響樂團即將訪港，指揮是俄羅斯元老羅傑斯特文斯基(Gennady Rozhdenskiy)。那時，還引起過一陣期待。但後來，羅氏卻不能如期赴約。在2004年3月音樂會舉行之時，站在指揮台上的，變成英國樂壇新晉丹尼奧·哈汀。

當時，他只有28歲。不過，指揮了兩場包括蕭斯達高維契第五、西貝流士第五和史達拉汶斯基《火鳥》組曲的音樂會，令人對這還未過三十的指揮刮目相看。音樂生動而踏實，其西貝流士亦是我印象最深刻的一次西貝流士演繹。

其實，那時首次訪港演出的哈汀，雖可稱為年輕才俊，卻已經不是樂壇的初哥。早在1994年，他已被力圖爵士(Sir Simon Rattle)賞識，讓他在伯明翰市交響樂團當副手，並首次指揮樂隊。1996年，他以21歲之齡與柏林愛樂，後來歷圖把他介紹給阿巴度(Claudio Abbado)認識，後者笑稱哈汀是他身邊的「小天才」。2003年，哈汀獲委任成為馬勒室樂團的首任藝術總監，這樂團雖然由阿巴度創立，但自此之後哈汀就緊隨着樂團，對樂團的發展舉足輕重。這與他獲力圖賞識初出茅廬之時，剛好是十年。

由接任馬勒室樂團到今日，差不多又是一個十年。哈汀的臉孔並未蒼老，相反還給人青年的氣魄。而且，他還偶然表露出少年的神態。在一次與紐約愛樂樂團的訪問中，他笑說音樂家演繹大作時所犯的錯誤，不是因為年輕，而是因為笨拙。《紐約時報》問他對自己早期的錄音是否感到無地自容，他答：「當然。那是年少的特質，過程中我能學習到甚麼，就有意義了。即使那些都做錯了，起碼那是我誠實地演奏的音樂。」所以，他認為不是年紀長大而令他成長，而是累積下來的經驗讓他省察，鞭策自己要努力改進。



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的確，他的音樂細膩剔透，演繹手法成熟而穩重，面對着龐大的音樂作品，他似乎有着庖丁解牛般的智慧。這種愉悅輕省在一般青壯年指揮身上，似乎並不多見。討論他的年齡與經驗不大相稱，變成不可避免的話題。

2008年，大禾花唱片推出了哈汀與維也納愛樂樂團灌錄的馬勒第十交響曲的重構版本，以細緻的筆觸，勾劃馬勒的遺作。沒有渲染生命和死亡的苦痛，在大的音樂圖畫中，細節都活躍生動地呈現在人前。但到終曲時，樂曲的巨大張力，依然是一發不可收拾地釋放。兩年後

再推出了柯爾夫《布朗尼之歌》(Carmina Burana)的錄音，他把那本來吵吵鬧鬧、近乎原始的管弦樂，和那力度強大的合唱團，一一仔細地琢磨，每顆音符都得到最好的照料。他把這已有很多偉大錄音版本的樂曲，帶來一個毫不含混而極富時代感的解讀。聽完後不單大感新鮮，還令人思考那精雕細琢和大刀闊斧，其實並不處於對立面。

而與哈汀一起灌錄

《布朗尼之歌》的，正是即將這次隨他來港的巴伐利亞電台交響樂團。

在2012年香港藝術節，他再臨香港，指揮布拉姆斯、舒伯特、馬勒和布魯克納，以兩晚音樂會的時間，將十九世紀德奧音樂的精華呈現出來。哈汀說，馬勒的《呂克特詩歌》，是他自十多歲後首次再度指揮演繹的馬勒作品。《呂克特詩歌》雖然篇幅不長，但卻有着深邃而內斂的情感。哈汀曾說：「雖然我只活了三十多年，但我感覺明年就像50歲一樣。」二十年前人人稱他為天才，現在他依然有着小伙子的臉孔，但在藝術造詣和經驗上，卻稱得上是知天命之年。

Daniel Harding Goes Back to School

By Mikel Echevarria

F: Festival DH: Daniel Harding

F: This is the orchestra's Hong Kong debut...

DH: It is the first time the orchestra is going to play in Hong Kong. Luckily for me it's the third or fourth time I've been, so I know what to expect in terms of its wonderful concert hall, its wonderful audiences. It's a city that I adore.

We are particularly thrilled to come to Hong Kong on the 40th anniversary of the Hong Kong Arts Festival and all of us are proud to be part of that. We want to wish our congratulations to the Festival.

F: Which programme will the audience in Hong Kong hear?

DH: In Hong Kong we're playing two programmes with two of the largest and most important symphonies in our repertoire. One programme has the Schubert ninth and the other programme the Bruckner fifth. These are two extraordinary pieces to do on tour, but to do both of them in one city on the same tour... it's a special occasion for us and we hope a special occasion for the audience.

Between the two programmes we are covering all corners of the major Germanic symphonic repertoire from the end of the 19th century, and a little bit earlier, including Brahms and Schubert. The Brahms violin concerto is as important and as weighty a piece in the violin repertoire as anything.

Performing the Mahler Rückert songs is a special thing for me to do as it is the very first music I ever conducted, when I was still at high school, and I've never done them since. At school I was desperate to conduct, and desperate to conduct Mahler. I thought Mahler

was "it". So I got some friends together and a singer friend and we did the Rückert songs. So it is something that has incredible memories for me. They are deeply, deeply touching. Sometimes very simple, sometimes very complex songs. These two programmes offer a very healthy diet!

F: Some people say that it's not very common to hear Mahler and Bruckner in the same programme. What is your view on this?

DH: I think one rarely comes across Mahler and Bruckner being played in the same evening simply because the vast majority of their pieces are so enormous that you wouldn't have time in one evening. There aren't many opportunities to combine the two. In some ways they stand as opposites and in other ways they don't. The link, for me, between Mahler and Bruckner, is they both have a link back to Schubert. Who is of course another composer we will be playing on the trip to Hong Kong. So, yes, it is very common to think of Mahler and Bruckner as polar opposites but they have a common heritage.

F: What makes both rehearsals and concerts with the Bavarian Radio Symphony Orchestra so special?

DH: The BRSO is without question one of the great orchestras of the world. The level of ability both technically and in terms of imagination — and the things they can portray with the music — is second to none. It's a group of people with great concentration and great humour, which is very important for musicians. They have a wonderful approach to their work. And working with them is often the highlight of my year.

巴伐利亞電台交響樂團

Bavarian Radio Symphony Orchestra

指揮：丹尼奧·哈汀 Conductor: Daniel Harding

3-4.3.2012

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