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# 音樂嘉年華： 維也納新年音樂會 SoundFest: A Viennese New Year's Gala

羅菲 指揮

黛爾琪\* 女高音

**Benjamin Northey** conductor

**Rachelle Durkin**\* soprano

節目約於10時15分結束

(上半場：50分鐘；

下半場：45分鐘)。

Concert ends approx. 10:15pm

(1st half: 50 mins; 2nd half: 45 mins).

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《湯姆·瓊斯》：今晚夜\*

賀伯格

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《卡迪斯姑娘》\*

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《埃及進行曲》，Op. 335

《皇帝圓舞曲》，Op. 437

中場休息

蘇佩

《美麗的加蘭蒂亞》：序曲

小約翰·史特勞斯

《維也納氣質》，Op. 354

《在克拉普芬森林》，法式波爾卡，Op. 336

赫爾梅斯伯格

《維也納風格》，法式波爾卡

里夏

《茱迪塔》：我的吻熱情如火\*

小約翰·史特勞斯

《蝙蝠》：親愛的侯爵\*

約瑟夫·史特勞斯

《無憂無慮！》快速波爾卡，Op. 271

小約翰·史特勞斯

《在美麗的藍色多瑙河畔》

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《拉德斯基進行曲》，Op. 228

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- 
- J STRAUSS II**      *Die Fledermaus: Overture*  
*Wo die Citronen blühen! Walzer, Op. 364*  
*Der Zigeunerbaron: Einzugsmarsch*
- EDUARD STRAUSS**   *Bahn frei! Polka schnell, Op. 45*
- GERMAN**              *Tom Jones: For Tonight\**
- HEUBERGER**        *Der Opernball: Im Chambre séparée\**
- DELIBES**             *Les Filles de Cadix\**
- J STRAUSS II**        *Egyptischer Marsch, Op. 335*  
*Kaiser-Walzer, Op. 437*

Interval

- SUPPÉ**                *Die schöne Galathée: Ouverture*
- J STRAUSS II**        *Wiener Blut, Op. 354*  
*Im Krapfenwald'l, Polka française, Op. 336*
- HELLMESBERGER**   *Auf Wiener Art, Polka française*
- LEHÁR**                *Giuditta: Meine Lippen, sie küssen so heiß\**
- J STRAUSS II**        *Die Fledermaus: Mein Herr Marquis\**
- JOSEF STRAUSS**    *Ohne Sorgen! Polka schnell, Op. 271*
- J STRAUSS II**        *An der schönen, blauen Donau*
- J STRAUSS I**         *Radetzky-Marsch, Op. 228*

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「迪華特對《貝九》的節奏與速度掌握細膩精緻，動作簡潔準確，港樂與指揮混為一體，發出了震撼性的音響。」

劉靖之，《信報》

"Under his [Edo de Waart] baton, the philharmonic has evolved from a group of talented players able to negotiate the mechanics of tempo changes and timbral effects into an ensemble able to convey the music in genuine emotional terms."

Ken Smith, *Financial Times*



**香港管弦樂團** (港樂) 是亞洲區內最具領導地位的樂團之一，豐富香港文化生命逾一世紀，並已發展成一個集華人與海外音樂精英的傑出樂團，吸引世界級藝術家同台獻藝。港樂每年透過超過150場精彩演出，觸動逾200,000樂迷的心靈。在**藝術總監兼總指揮艾度·迪華特**領導下，港樂的藝術水平屢創高峰。港樂近年演出馬勒交響曲系列、歌劇音樂會、傳統古典樂曲以外的嶄新曲目，均為樂迷所熱切期待，更成為樂團藝術發展的里程碑。

2010/11樂季，港樂邀得多位樂壇巨星助陣：朗朗、曹秀美、宓多里、列賓、林昭亮、王健等。利茲、湯·庫普曼、丹尼夫擔任客席指揮的音樂會亦不容錯過。馬其頓鋼琴家狄里帕斯基將以第二鋼琴協奏曲繼續其拉赫曼尼諾夫巡禮，樂季壓軸演出，將是迪華特與港樂一連三周的柴可夫斯基節。

2006年4月起，太古集團慈善信託基金成為樂團的首席贊助，此為港樂史上最大的企業贊助，令樂團得以在藝術上有更大的發展，向世界舞台邁進的同時，將高水準的演出帶給廣大市民，讓更多人接觸到古典音樂。港樂和香港的城市脈搏深深緊扣，積極推廣管弦樂至社會各階層，將精彩的音樂會體驗帶到各家各戶，當中不少重要演出更透過電台及電視轉播給全港市民欣賞，包括於跑馬地馬場遊樂場舉行的全年最大型交響演奏——太古「港樂·星夜·交響曲」。為了提高全港中、小、特殊學生對古典音樂的興趣，港樂舉辦音樂教育計劃「滙豐保險創意音符」，提供免費音樂會及各項教育活動。香港藝術發展局於2008年2月頒發「藝術推廣獎」予香港管弦樂團，以表揚港樂近年來成功擴展觀眾層面 and 獲取公眾支持。

港樂的海外巡迴演出，讓樂團在港外建立聲譽及進一步提升藝術水平。樂團曾參與上海之春國際音樂節及北京國際音樂節，2009年1月，樂團在迪華特的領導下到廣州、北京及上海作中國巡演。2010年9月，迪華特與港樂參與上海世博，於上海東方藝術中心演出貝多芬第九交響曲及特別委約香港作曲家林丰創作的《融》，作為2010中國巡演的首站，隨後分別到西安音樂廳及北京國家大劇院演出馬勒第七交響曲。

The **Hong Kong Philharmonic Orchestra** (HKPO) is one of Asia's leading orchestras. Enriching Hong Kong's cultural life for over a century, the Orchestra has grown into a formidable ensemble of Chinese and international talents, attracting world-class artists to collaborate on its stage. HKPO annually touches the lives of over 200,000 music lovers through more than 150 performances. Under the leadership of **Artistic Director and Chief Conductor Edo de Waart**, HKPO continues to scale new heights in musical excellence. The continuing cycle of Mahler symphonies and challenging programming outside the traditional repertoire have become highly anticipated events as well as musical milestones for the Orchestra.

Celebrated artists continue to grace our halls in the 2010/11 season: Lang Lang, Sumi Jo, Midori, Vadim Repin, Cho-Liang Lin, Wang Jian, just to name a few. Our roster of guest conductors includes Maestro Carlo Rizzi, Ton Koopman and Stéphane Denève. Simon Trpčeski, who headlines the Rachmaninov cycle, will return with another brilliant interpretation of the composer's famous Second Piano Concerto; while Maestro de Waart and the HKPO will bring to you a 3-week Tchaikovsky Festival as the season finale.

From April 2006, The Swire Group Charitable Trust became the Hong Kong Philharmonic's Principal Patron. Swire's sponsorship of the Hong Kong Philharmonic, the largest in the Orchestra's history, supports artistic growth and development as the Orchestra takes its place on the world stage, and brings performances of musical excellence to the widest possible public. HKPO stays in tune with our city by presenting the orchestra in unexpected venues and bringing the excitement of the concert experience to every home through radio and television broadcasts including the largest symphonic event of the year, *Swire Symphony under the Stars*, at Happy Valley. The Orchestra runs a comprehensive schools education programme, *HSBC Insurance Creative Notes*, bringing the joy of classical music to primary, secondary and special school kids. In February 2008, the Hong Kong Arts Development Council honoured the HKPO with the Arts Promotion Award, in recognition of its success in expanding its audience base and gaining public support in recent years.

The Orchestra also builds its reputation and raises its artistic standards by touring. Apart from participating in the Shanghai Spring International Music Festival and the Beijing Music Festival, the Orchestra undertook a China tour of Guangzhou, Beijing and Shanghai under the leadership of Maestro de Waart in January 2009. In September 2010, de Waart and the HKPO appeared at the Expo 2010 Shanghai, performing Beethoven's Ninth Symphony and the newly commissioned work *Rong* written by Hong Kong composer Fung Lam in the Shanghai Oriental Art Center, as the first stop of the 2010 China tour. It was followed by performances of Mahler's Seventh Symphony in the Xi'an Concert Hall and Beijing's National Centre for the Performing Arts.

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羅菲 指揮  
Benjamin Northey conductor

傑出澳洲指揮羅菲是古典樂界一位多才多藝的閃爍明星，1999年在墨爾本大學畢業，師隨鶴健士學習指揮，其後繼續攻讀碩士學位。2001年，他參與澳洲交響樂團的指揮發展計劃，跟隨芬蘭指揮大師彭努拿學習，並贏得多個獎項，其中包括：2001澳洲年青指揮年度大賽的第一名。同年，他獲頒涅尼阿普特獎學金，讓他能遠赴以色列參加海法交響樂團的大師班。

2002年，羅菲以最高排名入讀赫爾辛基西貝爾斯音樂學院的管弦樂指揮課程，在學三年期間，他跟隨西格斯譚和艾爾米拉學習。2003年，他榮獲麥嘉理斯爵士頒發拜仁·史特士紀念獎。2005年，他在西貝爾斯音樂學院指揮畢業音樂會，曲目包括布列特·甸創作的《露天劇場》(歐洲首演)，該演出獲國際評審給予極高分數。2007年，羅菲成為安聯文化基金國際指揮學院計劃的三位入選指揮之一，計劃讓他可以到倫敦愛樂樂團和愛樂管弦樂團接受杜南意和尤洛夫斯基的指導，以及於2008年6月在倫敦皇家節慶音樂廳指揮史達拉汶斯基C大調交響曲，該演出獲得樂評激賞。

在澳洲，羅菲2003年的職業首演指揮墨爾本交響樂曲演出，2006年返澳後，他經常出任澳洲各大交響樂團的客席指揮，又帶領歌劇及芭蕾舞劇的演出，如南澳國家歌劇院的《愛情靈藥》和《荷夫曼的故事》。2010年，羅菲指揮倫敦愛樂樂團在節慶音樂廳舉行的一場重要演出，並首次與倫敦南岸小交響樂團合作。其他演出包括：和悉尼、墨爾本、昆士蘭、塔斯曼尼亞交響樂團、維多利亞、紐西蘭及基督城交響樂團的合作。他未來將與澳洲歌劇院合作，分別在悉尼及墨爾本演出《唐喬望尼》、到阿德萊德演出《夢遊女》、和其他與悉尼、墨爾本、昆士蘭、澳洲、塔斯曼尼亞和西澳交響樂團合作的演出。🔥

Leading Australian conductor **Benjamin Northey** is one of Australia's brightest and most versatile musical stars. Northey studied conducting with John Hopkins at the University of Melbourne, graduating in 1999 with first class honours in performance, followed by a Master of Music degree in conducting. In 2001, under the Symphony Australia Conductor Development Program, he studied intensively with Finnish maestro Jorma Panula, earning multiple prizes including 1st prize in the 2001 Symphony Australia Young Conductor of the Year Competition. The same year, he was awarded the Nelly Apt Scholarship for studies in Israel, participating in masterclasses with the Haifa Symphony Orchestra.

In 2002, Northey was the highest placed applicant to the prestigious Sibelius Academy Orchestral Conducting Course in Helsinki, Finland where he studied for three years with Leif Segerstam and Atso Almila. In 2003, Northey was awarded the Brian Stacey Memorial Trust Award under patron Sir Charles Mackerras. His 2005 diploma concert with the Sibelius Academy Symphony Orchestra included the European Premiere of Brett Dean's *Ampitheatre* and was awarded the international jury's highest possible mark. In 2007, Northey was selected as one of three participants worldwide to the prestigious International Conductor's Academy of the Allianz Cultural Foundation, involving a year long mentorship with both the London Philharmonic Orchestra and the Philharmonia Orchestra and conductors Christoph von Dohnanyi and Vladimir Jurowski. This culminated in a performance of Stravinsky's *Symphony in C* in June 2008 at London's Royal Festival Hall, to strong critical acclaim.

Within Australia, Northey made his professional *début* with the Melbourne Symphony Orchestra in 2003. Since returning permanently in 2006, Northey has been a regular guest conductor with all the Australian state symphony orchestras and led opera and ballet productions including *L'elisir d'amore* and *The Tales of Hoffmann* for State Opera of South Australia. In 2010, Northey conducted a major programme with the London Philharmonic Orchestra at Festival Hall and made his *début* with London's Southbank Sinfonia. Concert appearances included conducting the Sydney, Melbourne, Queensland and Tasmanian Symphony Orchestras, Orchestra Victoria, the New Zealand and Christchurch Symphony Orchestras. Future engagements include *Don Giovanni* for Opera Australia in Sydney and Melbourne, *La Sonnambula* in Adelaide, and further performances with the SSO, MSO, QSO, ASO, TSO and WASO. 🔥



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董憲辛格  
老約翰·史特勞斯

RIMSKY-KORSAKOV  
PECK  
STRAVINSKY  
KLEINSINGER  
J STRAUSS I

《沙皇沙爾坦的故事》：大黃蜂的飛行  
《震撼的管弦樂團》  
《馬戲團波爾卡》（為一隻小象而寫）  
《大號杜比》  
《拉德斯基進行曲》

The Tale of Tsar Saltan: Flight of the Bumblebee  
The Thrill of the Orchestra  
Circus Polka (for a young elephant)  
Tubby the Tuba  
Radetzky March

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黛爾琪 女高音  
Rachelle Durkin soprano

**“The spirited, bright-toned Rachelle Durkin brought tremendous vivacity to her role as the evil sorceress Armida... demonstrating accuracy, agility, and a strong upper register in her many florid coloratura showpieces.” *The Australian***

澳洲女高音**黛爾琪**是歌劇界其中一位令人矚目的歌唱家，她的演出在世界各地均備受好評。她於2001年大都會歌劇院國家遴選中勝出後，加入成為大都會歌劇院連德曼年青藝術家發展計劃。她在大都會首演的角色是《狡詐》中的侍女甲，其後又在《仙履奇緣》中飾演歌雲達、《摩西與阿倫》的少女及赤裸的處女、《顏如花》的芭雲娜、《本章努托·徹里尼》的泰麗莎、《後宮誘逃》的康絲坦斯、《黑桃皇后》的馬莎、《在阿爾及爾的意大利女郎》的愛爾維拉，以及隨大都會巡迴薩爾斯堡音樂節演出《帕西發爾》的侍女甲（利雲指揮）。她最近曾演唱的角色包括：與澳洲歌劇院合作的《連納多》阿爾米達和《費加羅的的婚禮》的阿瑪菲花、在巴寧咸音樂節中飾演《老實人》的庫娜恭德，以及在卡奈基音樂廳的一場音樂會上擔任韓德爾《彌賽亞》的獨唱女高音，該次演出是她的卡奈基首演。

她的其他演出亦屢獲好評，如芝加哥歌劇劇場製作的《蘭斯之旅》（飾歌蓮娜）、分別在布里斯本、柏斯和聖安東尼奧演唱《唐喬望尼》的安娜、與卡里拉斯於柏斯的大型音樂會「星光下的歌劇」中同台演出。黛爾琪亦擅長演唱韓德爾、巴赫、莫扎特、貝多芬等早期音樂，又精通伯恩斯坦、歌舒詠及桑德威等現代作品。她曾與大都會歌劇院樂團、威徹斯特中部新合唱團、奧克蘭愛樂、悉尼、墨爾本、阿德萊德、昆士蘭、塔斯曼尼亞和西澳等交響樂團合作。

近期演出包括：《弄臣》的吉爾達（西班牙和阿德萊德）、《阿爾辛娜》的主角（悉尼和墨爾本）、《奧蘭度》的安祖蓮卡、安娜（悉尼）、《女人心》的費安迪利姬（悉尼）、《花樹》的庫慕霞（柏斯）、以及重返大都會飾演《堅持真理》中的舒利臣小姐和《卡門》的法絲吉達。2010年，黛爾琪會為澳洲歌劇院演唱《仲夏夜之夢》的蒂妮妮亞和阿瑪菲花，又會為西澳歌劇院演唱《夢遊女》的主角。她將會分別到柏斯參演《荷夫曼的故事》、悉尼參演《唐喬望尼》和紐約參演《堅持真理》。

Australian soprano **Rachelle Durkin** is one of opera's most striking young artists performing at major houses worldwide to critical acclaim. After winning the 2001 Metropolitan Opera National Council Auditions, Rachelle joined the Metropolitan Opera's Lindeman Young Artists Development Program. She made her Metropolitan Opera debut as the First Handmaiden in *Sly* and has subsequently appeared as Clorinda in *Cenerentola*, Young Girl and Naked Virgin in *Moses and Aaron*, Barena in *Jenufa*, Teresa in *Benvenuto Cellini*, Konstanze in *Die Entführung aus dem Serail*, Masha in *Pique Dame*, Elvira in *L'Italiana in Algeri*, and First Flower Maiden in *Parsifal*, which she performed at the Salzburg Festival as part of the Met tour with Maestro Levine. In recent seasons, she performed a variety of repertoire including Armida in *Rinaldo* and Countess Almaviva in *Le Nozze di Figaro* with Opera Australia, Cunegonde in *Candide* with the Bellingham Festival of Music and her Carnegie Hall debut as the soprano soloist in Handel's *Messiah*.

Other acclaimed portrayals include Corinna in Chicago Opera Theater's production of *Il Viaggio a Reims*, Donna Anna in *Don Giovanni* in Brisbane, Perth and San Antonio and a Gala Concert with Jose Carreras in Perth entitled *Opera Under the Stars*. Rachelle is also a distinguished artist with repertoire ranging from the early works of Handel, Bach, Mozart and Beethoven to the more recent works of Bernstein, Gershwin and Sondheim. She has appeared with the Metropolitan Opera Orchestra, the New Choral Society of Central Westchester, Auckland Philharmonia, and the Sydney, Melbourne, Adelaide, Queensland, Tasmanian and West Australian Symphony Orchestras.

Recent performances have included Gilda (*Rigoletto*) in Spain and Adelaide, the title role in *Alcina* in Sydney and Melbourne, Angelica (*Orlando*) and Donna Anna in Sydney, Fiordiligi (*Così fan Tutte*) in Sydney, Kumudha (*A Flowering Tree*) in Perth and returns to the Metropolitan as Miss Schlesen in *Satyagraha* and Frasquita in *Carmen*. In 2010, Rachelle featured as Tytania (*A Midsummer Night's Dream*) and Countess Almaviva for Opera Australia then assumed the title role in *La Sonnambula* for West Australian Opera. Future appearances include *The Tales of Hoffmann* in Perth, *Don Giovanni* in Sydney and *Satyagraha* in New York.

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法國輕歌舞劇《通宵宴會》1872年問世後大受歡迎；維也納河畔劇院總監馬克思·斯坦納(他兒子剛好與他同名，長大後是荷李活著名作曲家)就構思把《通宵宴會》改編為輕歌劇，邀請理查德·吉尼寫作劇本，之後交給小約翰·史特勞斯譜曲。史特勞斯研讀劇本時馬上發現此劇可供發揮的地方很多，就在1873年8月至10月間(根據維也納報章《新聞公報》的資料)，僅僅花了「四十二晝夜」便脫稿——也就是他第三齣輕歌劇《蝙蝠》。首演原定翌年9月舉行，但斯坦納眼見音樂寫得這麼好，意識到此劇很大機會是棵很大的搖錢樹，於是決定提早在1874年4月5日首演。這下他可下對了注：《蝙蝠》不但在維也納大收旺場，而且短短數年間已經風靡全球。劇情講述主人翁艾森斯坦因為稅務罪行被判入獄八日，在服刑前夕在歐洛夫斯基親王府第參加了一個假面舞會，邂逅一位匈牙利伯爵夫人(那其實是他自己的太太)和侍女(他太太的侍女阿黛勒)。同時，太太的地下情人卻被送進監獄，艾森斯坦得以逍遙法外；艾森斯坦扮成律師探監，卻發現太太在照料那個囚犯。事情直到他們全部向香檳王祝酒時才能解決。故事既複雜又無稽，作曲家因而有大量機會寫作圓舞曲、波爾卡和各類主題(包括一段悲傷的雙簧管獨奏)——這些主題大多都在**序曲**出現過。發司號令似的開端過後，是三個選自監獄場景的主題，然後是在這裡第一次出現的圓舞曲主題，這個妙不可言的主題主導這齣輕歌劇中的序曲和舞會場景。

不論在香港或其他地方，新年舉行音樂會演奏維也納史特勞斯家族作品(圓舞曲、波爾卡、進行曲和各式樂曲)已成傳統。今晚節目的第二首樂曲，靈感來自意大利的夏天。1874年5月，小約翰·史特勞斯與蘭根巴赫樂團前往意大利巡迴演出21場音樂會，並為了這次演出專誠寫作一首全新的圓舞曲，名為《美麗的意大利》，十分貼切。樂曲5月9日在都靈雷吉奧劇院首演，然而一個月後在維也納演出時，卻襲用了歌德小說《威廉·邁斯特的學徒》裡「迷孃之歌」的標題，易名為《檸檬樹花開之處!》。樂曲開端平靜，依依不捨的小提琴獨奏響起，接著是典型的圓舞曲主題，歡欣快活，刻畫出一幅幅暖洋洋景致，舉目盡是風光明媚的橄欖林和陰涼的果園。《吉卜賽男爵》是史特勞斯第十齣輕歌劇，1885年10月24日在維也納首演，以18世中葉匈牙利一條小村落為背景，集真愛、逝去已久的愛、強迫的愛、尋寶和貪婪於一身，人物有目不識丁的豬農、吉卜賽手相算命師、一對年輕戀人、一對暮年戀人以及一個貴族。劇中最家傳戶曉的是序曲，而今日為大家獻上的則是另一管弦樂選段，名為**「進場進行曲」**，選自最後一幕軍人凱旋而歸，返回維也納時的情景，但以歡快為主，軍樂風格為次。

雖然今晚的樂曲大多出自小約翰·史特勞斯手筆，但史特勞斯家族既是史上最多產、規模最大的音樂王朝之一，他兩個弟弟也擅長寫作輕音樂。幼弟名叫艾度活特，早年在奧地利外交部工作；然而他轉投樂壇也似乎避無可避，25歲首次擔任指揮，三年後寫作了一首題獻給父親的波爾卡，則是他首次有作品出版。

Max Steiner, director of the Theater-an-der-Wien (whose son, also named Max, went on to become a famous composer on Hollywood) first had the idea to turn a popular French vaudeville of 1872, *Le Réveillon*, into an operetta, and asked Richard Genée to prepare a libretto and pass it on to Johann Strauss II. As soon as he saw it, Strauss saw its potential, and in just “42 days and nights” between August and October 1873 (according to the Viennese newspaper *Die Presse*) he completed the score of what was to be his third operetta, ***Die Fledermaus*** (The Bat). A première was planned for the following September but, seeing the quality of Strauss’s work and recognising that it would in all likelihood prove a major money-spinner, Steiner brought the première forward to 5th April 1874. His gamble paid off and not only did it take Vienna by storm, within a very few years it had also cast its spell over audiences across the world. The story centres around Eisenstein who, on the eve of an eight-day prison sentence for tax offences, attends a masked ball at the home of Prince Orlofsky. There he encounters his wife disguised as a Hungarian countess, and his wife’s maid, Adele, also in disguise. Meanwhile his wife’s secret lover has been carted off to prison instead of Eisenstein, and when Eisenstein dresses up as a lawyer in order to visit the prison, he finds his wife attending to the prisoner. Things are only resolved when they all drink a toast to King Champagne. This complex and implausible story gives ample opportunities for waltzes, polkas and all manner of memorable themes (including a plaintive oboe solo) most of which appear in the sparkling potpourri of the **Overture**. After the opening summary call-to-arms, we hear three themes taken from the prison scene before the great waltz theme which dominates both the Overture and the ball scene in the operetta makes its first appearance.

It’s become a tradition – and not just in Hong Kong – to mark the New Year with a concert of waltzes, polkas, marches and other assorted pieces by members of the Viennese Strauss family and their contemporaries. The second piece in tonight’s programme was inspired by summertime in Italy. It was for a 21-concert tour Johann Strauss II made to Italy during May 1874 with the Langenbach Orchestra that he wrote a new waltz which he called, appropriately enough, *Beautiful Italy*. It was first heard at the Teatro Regio in Turin on 9th May, but when he presented it to the Viennese public the following month, he renamed it ***Wo die Citronen blühen!*** (Where the Lemon Trees blossom), a title derived from Mignon’s Song in Goethe’s novel *Wilhelm Meister’s Apprenticeship*. From its tranquil opening and nostalgic violin solo through to the typically happy waltz theme, it conjures up images of sunny olive groves and shady orchards. ***Der Zigeunerbaron*** (The Gypsy Baron) was Strauss’s 10th operetta and was first staged in Vienna on 24th October 1885. Set in a small village in mid-18th century Hungary, it is the story of true love, long-lost love, forced love, treasure hunting and greed, and its mix of characters include an illiterate pig-farmer, a gypsy palm-reader, a pair of young lovers, a pair of old lovers and a nobleman. Well-known to concert audiences through its overture, today we hear another orchestral excerpt from the work, the **“Einzugsmarsch”** (Entry March), which comes in the operetta’s final act when the triumphal army returns to Vienna after a successful campaign. This march, however, is rather more jolly than militaristic.

Most of the music in today’s concert is by Johann Strauss II, but the Strauss family constituted one of the most prolific and extensive of musical dynasties, and both of his brothers also became outstanding in the field of light orchestral music. The younger one, Eduard, started his career, however, in the

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彼得·肯普論述史特勞斯家族時寫道：「父親既是傳奇人物，兩個哥哥又極為成功。打從一開始，愛德華就發現自己活在三人陰影下：史特勞斯家族已寫出大量傑作，自己許多優秀作品就得不到應有的重視。」話雖如此，他不少作品也與父兄一樣，得到恰當的評價；其中許多都反映出他醉心機械和科技，如他寫於1869年的波爾卡《讓路！》，就是描繪一列超速失控的火車。

現在大家從史特勞斯家族走開，欣賞三首女高音歌曲。有位作曲家名字很「德國」，但其實與德國和奧地利都毫無關係——愛德華·傑爾曼（「傑爾曼」原文就是German）。愛德華·傑爾曼原名「愛德華·鍾斯」，生於英國中部，早年學習管風琴和合唱指揮，在倫敦皇家音樂求學時轉攻小提琴，畢業於小提琴系並當上小提琴教授，後來卻對作曲越來越有興趣。他為音樂學院歌劇課程寫作的音樂大獲好評，甚至用來巡迴演出；之後越發醉心劇場，1888年出任倫敦環球劇院音樂總監，為不少舞台作品寫作音樂，包括幾齣莎士比亞戲劇和根據亨利·菲爾丁諷諧小說改編的舞台劇《湯姆·瓊斯》（1907年4月3日在曼徹斯特王子劇院首演）。英國劇壇權威安德魯·藍認為《湯姆·瓊斯》配樂盡顯傑爾曼「寫作優秀圓舞曲歌曲的造詣」，所指的肯定是第三幕蘇菲亞獲選為舞會王后時陶醉自賞唱出的

歌曲——「今晚夜」。雖然李察·霍伊貝爾格大半生都在維也納度過，但他與史特勞斯家族無甚交情，有次甚至在維也納一份報章上寫約翰·史特勞斯的靈感很「經濟」。霍伊貝爾格以寫樂評和擔任合唱總監為主，但當時輕音樂（管弦樂舞曲和輕歌劇）大行其道，城中不想分一杯羹的人寥寥可數，霍伊貝爾格也不例外；其作品大多已被遺忘，但確有一齣作品極受歡迎——輕歌劇《歌劇舞會》（1898年1月5日在維也納首演）。劇中金曲之一是迷人的圓舞曲歌曲「在廂房」，講述一個年輕的軍校學生被一個戴面具的女子引誘到客房。軍校學生以為那女子是個交際花，但不久卻發現她其實是鄰居的侍女。（這種「廂房」是維也納上流社會的特色，特別為已婚婦女而設。太太們參加舞會狂歡達旦，又覺得不便這個時候回家，便在「廂房」留宿。）跟愛德華·傑爾曼一樣，利奧·德利布初時也是學管風琴的。他對劇場的興趣始於少年時代：那時他是巴黎馬德萊娜教堂唱詩班成員，參演馬斯奈歌劇《預言者》首演後醉心音樂劇場。即使他已獲聘為教堂管風琴師，也在巴黎國家歌劇院當兼職排練鋼琴師，後來寫出多齣重要的音樂劇場作品，以歌劇和芭蕾舞劇為主，而《卡迪斯姑娘》是他少數的歌曲之一。《卡迪斯姑娘》寫於1896年，響板加上波萊羅舞曲的特色節奏，令曲中的西班牙風情活靈活現。



Austrian diplomatic service. It seems inevitable, though, that he should have moved into the world of music, and at the age of 25 he made his *début* as a conductor, producing his first published composition three years later (a polka dedicated to his father). As Peter Kemp writes in his survey of the Strauss family; "From the outset Eduard found himself in the shadow of a legendary father and two supremely successful older brothers: his many fine compositions failed to achieve the recognition they deserved because of the existing legacy of Strauss family masterpieces". That said, many of Eduard's compositions have taken their rightful place alongside those of his siblings and father, and many of these reflect his fascination with machines and technology. Typical is his polka depicting a runaway train, *Bahn frei!* (Make way!), which dates from 1869.

Moving away from the Strauss family for a trio of songs for soprano, we encounter a composer who was not, despite his name, in any way associated with either Germany or Austria. Edward German was actually born Edward Jones in the English midlands and trained as an organist and choral director. At the Royal Academy of Music in London he switched from organ to violin and, having graduated from violin student to violin professor, he began to take an interest in composition. He wrote some music for the Academy's opera class which was so successful it was taken on tour. He then turned more and more to the theatre, in 1888 becoming Musical Director of the Globe Theatre in London. He wrote music for a number of stage shows including several Shakespeare plays and an adaptation of Henry Fielding's comic novel *Tom Jones* which was first staged at the Prince's Theatre in Manchester on 3rd April 1907. The authority on English musical theatre, Andrew Lamb, suggests that in his music for *Tom Jones*, German shows "his ability to compose a waltz song of distinction", and that is

certainly borne out by the one in the third act as Sophia relishes having been crowned Queen of the Ball ("**For Tonight**"). Although he spent much of his life in Vienna, Richard Heuberger was not a particularly close associate of the Strauss family, once writing in a Viennese newspaper that Johann Strauss's inspiration was 'economical'. He was primarily a music critic and choral director, but few musicians in the city at the time were able, it seems, to resist the temptation to cash in on the huge popularity of light orchestral dances and operettas, and Heuberger was no exception. Most of his music has long since been forgotten, but he did score one major hit with his operetta *Der Opernball* (The Opera Ball), first staged in Vienna on 5th January 1898. One of its most enduring excerpts is the charming waltz song "**Im Chambre séparée**" (In a separate room) in which a young military cadet (a role taken by a soprano dressed as a man) is lured into a private room by a masked lady whom he takes to be a society beauty but is, it soon transpires, a neighbour's housemaid. (Such "separate rooms" were a feature of Viennese high society and were created especially to satisfy the needs of married women who, attending balls into the early hours of the morning, felt unable to travel back to their own homes.) Like Edward German, Léo Delibes originally trained as an organist. His taste for the theatre seems to have been ignited when, as a young chorister in the choir of the Madeleine Church in Paris, he took part in the première of *La prophète* by Massenet and, even while holding down a church organist's post, he also moonlighted as a rehearsal pianist in the Théâtre-Lyrique in Paris. He went on to become a major composer of stage works, notably operas and ballets, but *Les Filles de Cadix* (The Girls of Cadiz) is one of the few solo songs he wrote. It dates from 1896 and evokes Spain through both the use of castanets in the orchestra and the characteristic rhythm of a bolero.

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1869年，蘇彝士運河通航，其影響力豈止一條歐亞航道？有關蘇彝士運河的音樂作品，最有名的就是威爾第《阿依達》（此劇正是為慶祝通航而寫），另外還有一首規模小得多但同樣大受歡迎的樂曲——小約翰·史特勞斯的《埃及進行曲》。然而樂曲並非為了河道附近乾旱酷熱地帶的觀眾而寫，而是1869年史特勞斯為了與樂團到俄羅斯巴甫洛夫斯克演出而寫。樂曲以柔和神秘的仿阿拉伯音樂掀開序幕，活力充沛的進行曲突然響起，途中忽然要求不用開口奏樂的樂師加入合唱。《皇帝圓舞曲》演出時間約十分鐘，是小約翰·史特勞斯最長的樂曲之一。引子篇幅頗長，期間史特勞斯運用小鼓加強滴滴答答的效果，隱隱約約的小號和十分戲劇化的漸強，看來往後的音樂應該充滿戲劇性，而且接近軍樂風格。可是隨著獨奏大提琴一番沉吟，氣氛就鬆弛下來；儘管圓舞曲主題剛健有力，平靜的樂段卻經常穿插期間。樂曲氣氛多變、主題素材豐富（全曲最少由四首不同的圓舞曲組成）、管弦樂音色多姿多采，名符其實是史特勞斯管弦樂圓舞曲中的王者。此曲常被誤會是1888年為慶祝奧皇弗朗茨·約瑟夫登基40周年而寫；但事實上卻寫於1889年，同年10月19日在柏林首演，標題是《手牽手》，是奧地利皇帝向德國皇帝祝酒時的致敬之作。把標題改成《皇帝圓舞曲》是出版商西姆洛克的主意，希望可以一箭雙鵰討好兩位君主，滿足他們的虛榮心。

史特勞斯王朝在維也納吃得開，除了招來大批仿效者外，也吸引了幾位優秀的作曲家定居維也納。他們看準

維也納人對輕音樂（尤其輕歌劇和舞曲）像無底深潭似的胃口，希望可以分一杯羹——其中一位名叫法蘭茲·馮·蘇佩。他早年在祖國克羅地亞接受音樂訓練，但其父卻慫恿他從事法律、醫學或任何音樂以外的工作。父親死後，他和母親移居維也納，1840年找到第一份音樂工作——在維也納約瑟夫城區劇院當第三助理指揮，但沒有工資。其實作曲才是他真正的興趣，眼見1850年代末輕歌劇熱潮席捲全城，他覺得機不可失，就寫出第一齣維也納本地製作的輕歌劇《寄宿學校》，1860年11月24日維也納河畔劇院首演。他共有40齣作品，最成功的是「神話喜劇」輕歌劇《美麗的加蘭蒂亞》。此劇1865年6月30日首演，很快便成為他最有名的作品，其**序曲**（當中的圓號獨奏似乎是史特勞斯名作《藍色多瑙河》其中一段的靈感來源）色彩豐富，生動機敏。

下一首樂曲是史特勞斯寫於1873年初的圓舞曲《維也納氣質》。《維也納氣質》的標題出自佛德列克·舒略格（1821-1892）文集《維也納氣質與維也納的氣息》；再下一首樂曲《在克拉普芬森林》的標題則可能與一所小酒館有關。這所酒館位於維也納郊區的克拉普芬森林。老約翰·史特勞斯既認識這所酒館，又經常帶同自己的樂團來到（更寫作了《克拉普芬森林》圓舞曲），他的兒子們也肯定來過。但這並非小約翰寫作波爾卡《在克拉普芬森林》的緣起：樂曲原是為了自己樂團於1869年出訪聖彼得堡的音樂會而寫，以附近一個風景勝地巴甫洛夫斯克森林命名。1870年7月，愛德華在維也納指揮過此曲首演後才改為《在克拉普芬森林》。然而無論是

The opening of the Suez Canal in 1869 created ripples which spread far beyond the shipping routes between Europe and Asia. Its best-known musical consequence was Verdi's opera *Aida* composed for the celebrations marking the Canal's opening. On a much smaller scale, but no less popular, was J. Strauss II's ***Egyptischer Marsch*** (Egyptian March). He wrote it not for the hot and arid land through which the Canal flows, but for a summer residency in Pavlovsk, Russia, with his orchestra in 1869. It opens with soft and mysterious pseudo-Arabic music, before breaking into an energetic march which, at one point, calls for those members of the orchestra who aren't actually doing anything with their mouths at the time, to sing a chorus. At around 10 minutes in length the ***Kaiser-Walzer*** (Emperor Waltz) is one of J. Strauss II's longest; indeed the long, drawn-out introduction with its pattering rhythms reinforced by the side drum, its subdued trumpet calls and its dramatic crescendo seem to herald something both militaristic and dramatic. However the mood is relaxed by a brief reflective cello solo and while the main waltz theme is sturdy it is continually interrupted by more reflective episodes. In its range of moods, variety of musical themes (it comprises no less than four separate waltzes) and extensive use of orchestral colour, this is the very Emperor of Strauss's orchestral waltzes. It has often been mistakenly thought that this was written in 1888 to mark the 40th anniversary of Emperor Franz Josef's coronation, but in fact it dates from the following year when it was first performed with the title *Hand in Hand* in Berlin on 19th October in honour of a toast made by the Austrian Emperor to the German Kaiser. The change of title was instigated by the publisher Simrock who believed that it would satisfy the vanity of both monarchs.

The success of the Strauss dynasty in Vienna encouraged not only a large number of imitators, but several fine composers

in their own right to settle in the city in an attempt to cash in on the seemingly insatiable appetite for light music, notably operettas and dances. One of the latter was Franz von Suppé whose first musical training was in his native Croatia. Following the death of his father (who had urged his son to pursue a career in law, medicine or, indeed, anything other than music) he moved with his mother to Vienna where, in 1840, he obtained his first job as a musician; an unpaid post as third assistant conductor at the Theater in der Josefstadt. Composing was his real interest and, with the craze for operetta which was sweeping the city in the late 1850s he saw his chance and wrote the first home-grown operetta for the Viennese stage. *Das Pensionat* premièred at the Theater an der Wien on 24th November 1860. All told, he composed around 40 operettas, the most successful being regarded the "comic-mythological" operetta ***Die schöne Galathée*** (The Beautiful Galathea) which was premièred in Berlin on 30th June 1865. It rapidly became his most famous works; its ***overture*** (with a horn solo which seems to have been the inspiration for a passage in Strauss's famous *Blue Danube*) is full of colour and wit.

Composed in early 1873 the title of our next Strauss waltz – ***Wiener Blut*** (Viennese Blood) – derives from a collection of writings called *Wiener Blut und Wiener Luft* (Viennese Blood and Viennese Air) by Friedrich Schögl (1821-1892). The name title of the next piece seems to derive from a small inn, The Krapfenwald, set in the Krapfen Woods on the outskirts of Vienna. Johann Strauss II's father knew it and visited it regularly with his orchestra (and wrote a waltz which he called the *Krapfen-Waldel* Waltz). But it was not the original inspiration for Johann II's polka ***Im Krapfenwald'l***. He originally wrote it for a concert his orchestra gave during a visit to St Petersburg in 1869 and named it after a local beauty spot,

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巴甫洛夫斯克森林還是克拉普芬森林，兩者都是雀鳥天堂，而樂曲對雀鳥著墨很多，尤其唱個不停的布穀鳥。

史特勞斯家族並非當時維也納唯一的音樂王朝——赫爾梅斯伯格家族就足與史特勞斯家族匹敵。雖然赫爾梅斯伯格現在落得沒沒無聞，但他們卻曾經雄霸19世紀樂壇。喬治·赫爾梅斯伯格是舒伯特的學生，又是個炫技小提琴家，學生包括大名鼎鼎的小提琴家姚阿辛，後來成為維也納愛樂樂團的團長。他兩個兒子約瑟夫和小喬治都繼承父業；約瑟夫更是著名小提琴家。約瑟夫又有兩個兒子費迪南和小約瑟夫，兩人都是專業音樂家，其中小約瑟夫·赫爾梅斯伯格是個多產作曲家。小約瑟夫·赫爾梅斯伯格自問比小約翰·史特勞斯優秀得多。赫爾梅斯伯格為了引人注目，打扮成莫扎特的模樣出席史特勞斯名曲《藍色多瑙河》的首演音樂會；而且他疑心之重可謂人盡皆知，經常指謫其他作曲家盜用自己的意念——但那不過五十步笑百步而已：只要別人的樂思合用，他也會抄襲一、兩個，而其波爾卡《維也納風格》也明顯受史特勞斯影響。

法蘭茲·里夏生於匈牙利，剛好在小約翰·史特勞斯逝世那一年來到維也納，不久成名——即使算不上世界頂尖輕歌劇作曲家，也是維也納頂尖輕歌劇作曲家。1934年1月20日，他最後一齣輕歌劇《茶迪塔》在維也納國家歌劇院首演，由當時兩大歌唱家李察·圖伯和雅米拉·諾沃特娜領銜主演。由於當時輕歌劇風靡

全球，因此世界各地有120多個電台轉播；但這次演出同時標誌著一個時代的終結，因為《茶迪塔》是史上最後一齣真正的輕歌劇——它使輕歌劇與嚴肅歌劇的界線變得模糊，不少人甚至認為里夏的《茶迪塔》「滅絕了輕歌劇」。故事講述女主角茶迪塔與英俊軍官歐塔維奧私奔，出走北非。茶迪塔在夜總會當舞女後，拒絕再與歐塔維奧有任何瓜葛；歐塔維奧則擅離職守，離開了軍隊，在夜總會彈琴為生。兩人打得火熱時，茶迪塔情深款款地唱出詠嘆調《我的吻熱情如火》。《茶迪塔》是史上最後一齣維也納輕歌劇；而第一齣大熱輕歌劇則非《蝙蝠》莫屬。名曲「大笑之歌」《親愛的侯爵》選自第二幕：艾森斯坦自以為認得出侍女阿黛勒，結果被後者取笑。

史特勞斯三兄弟中，老大的作品剛才大家已聽過許多，老么也有一些，所以現在是老二登場的時候了。約瑟夫·史特勞斯早年學習機械工程，不理老父反對入伍從軍，當上建築製圖員和監工，不久便闖出一番名堂，而且多才多藝——藝術、繪畫、賦詩、寫劇本、唱歌、作曲、發明（他設計了一輛由馬匹拉動的旋轉刷子掃街車，又出版過兩本數學教科書）無一不精。1853年，哥哥要按醫生吩咐長期休息養病，約瑟夫就被迫接手領導史特勞斯樂團。哥哥康復回巢後，約瑟夫辭掉了「臨時指揮」一職，但不多久便放棄自己的事業，全情投入家族的音樂事業了。約瑟夫是個非常多才多藝、才華橫溢又多產的作曲家——小約翰曾說：「約瑟夫的天賦比我好，

Pavlovsk Forest. It came by its present title only after Eduard directed its first Viennese performance in July 1870. In both Pavlovsk Forest and the Krapfen Woods, birdlife is abundant and it – especially an incessant cuckoo – is generously celebrated here.

The Strauss family was not the only musical dynasty in Vienna at the time. Although they have now fallen into virtual oblivion, the Hellmesbergers were an equally successful musical family throughout the 19th century. Georg Hellmesberger, a fellow student of Schubert, was a famous virtuoso violinist whose pupils included the great violinist Joseph Joachim. Georg later became Concertmaster of the Vienna Philharmonic. His two sons, Joseph and Georg followed in his footsteps, Joseph, in particular, making a name for himself as a brilliant violinist. Joseph in turn had two sons, Ferdinand and Joseph, both of whom became professional musicians, Joseph Hellmesberger II becoming quite a prolific composer. He regarded himself as greatly superior to Johann Strauss II and was responsible for grabbing the limelight at the concert in which Strauss's famous *Blue Danube* Waltz was premiered by dressing up and pretending to be Mozart. He was also notoriously suspicious of other composers, frequently accusing them of stealing his ideas, but he himself was not above copying an idea or two from someone else when it suited him, and his polka, *Auf Wiener Art* (In the Viennese Style) is clearly inspired by the music of Strauss.

Hungarian by birth, Franz Lehár arrived in Vienna the year Johann Strauss II died and rapidly became the city's – if not the world's – leading composer of operetta. On 20th January 1934 his final operetta, *Giuditta*, was premiered at the Vienna State Opera House, by which time the genre was so internationally popular that no less than 120 radio stations

around the world relayed the performance. It starred two of the greatest singers of the day, Richard Tauber and Jarmila Novotna. But historically it also marked the end of an era; for this was the last real operetta ever composed, blurring the division between operetta and serious opera to such an extent that it is generally said that Lehár “killed off the operetta” with *Giuditta*. The story tells of the eponymous Judith who elopes with the handsome army officer, Octavio, to North Africa where she finds work as a night-club dancer and hostess and refuses to have anything more to do with Octavio. He, for his part, deserts the army and becomes a night-club pianist. At the height of their love she sings the loving aria “*Meine Lippen, sie küssen so heiß*” (My lips kiss with such fire). While Viennese operetta ended with *Giuditta*, its first really popular one was certainly *Die Fledermaus*. The famous “Laughing Song” – “*Mein Herr Marquis*” (My Dear Marquis) – from act 2 finds the maid Adele making fun of Eisenstein when he thinks he recognises her at the ball.

We've heard much from the oldest of the three Strauss brothers, and also something from the youngest, so now it's the turn of the middle one. Josef Strauss initially studied mechanical engineering, going against his father's wish that he should join the army. He embarked on a career as an architectural draughtsman and foreman, in which field he soon distinguished himself, while he also showed impressive skills as an artist, painter, poet, dramatist, singer, composer and inventor. He designed the horse-drawn forerunner of today's revolving-brush street-sweeping vehicles, and also published two textbooks on mathematical subjects. But when his doctors prescribed for him a lengthy rest cure in 1853, Josef was coerced into taking over the direction of the Strauss Orchestra. Although relinquishing the post of “interim conductor” on Johann's return, Josef soon abandoned his own career and joined the family music business

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我不過是較受歡迎罷了。」約瑟夫·史特勞斯傳世之作多達三百餘首原創舞曲和進行曲，包括迷人的《無憂無慮》。《無憂無慮》寫於1869年，跟《埃及進行曲》一樣都是為巴甫洛夫斯克的演出而寫。《在美麗的藍色多瑙河畔》(俗稱《藍色多瑙河》)無疑是史特勞斯最受歡迎的作品。剛才已聽過少許片段，現在聽的是較熟悉的版本——但也不是原版。史特勞斯接受維也納男聲合唱團委約創作新曲，歌詞選用了卡爾·伊沙多·貝克的詩作(其中有「在多瑙河上，在美麗的藍色多瑙河上」句)；怎料歌詞後來卻改為慶祝維也納市安裝電燈，歌詞改由一名任職警隊文員的合唱團團員撰寫(詞中有「維也納，要高興啊！幹嘛還禱告？弧形的光亮！這邊還暗呢！」這等老套的詩句)。樂曲1867年2月15日在皇家騎術學校禮堂演出。由於首演不太成功(也許與赫爾梅斯伯格的駭人異行有關)，史特勞斯就把樂曲拋諸腦後，認為「人們腦裡要是有人聲歌唱，就不能只想著跳舞」。不過同年他到巴黎參加向拿破崙三世致敬的世界博覽會，就把《圓舞曲：在美麗的藍色多瑙河畔》帶了去，為法國觀眾演出刪去合唱的版本，結果大受歡迎，漸漸成為史特勞斯的長青金曲。安靜的引子由閃爍的弦樂和兩支法國號奏出，格調優雅，充滿19世紀維也納色彩。

最後聽聽史特勞斯兄弟的父親——老約翰·史特勞斯(1804-1849)——的作品。有人說老約翰是「史上首位

國際『流行』樂壇偶像」。他初時並非靠音樂謀生，13歲在書籍裝訂商那裏當學徒，公餘時間學習小提琴，自修基本作曲知識，並加入流行舞曲樂團；15歲時，團友約瑟夫·藍納(1801-1843)離團自立門戶，成立了三重奏，史特勞斯就退團加入。這個合奏團漸漸擴充成以藍納為首的弦樂團，後來由於太受歡迎，生意多得應接不暇，便於1824年成立了由「副指揮」史特勞斯領導的「分團」。藍納與史特勞斯風格雖然南轅北轍，但卻成了維也納圓舞曲真正的建築師。1825年9月，史特勞斯自立門戶，把藍納一些樂師挖角，自此大紅大紫——不但自己聲譽日隆，也為維也納增光，遂令奧地利皇帝1846年賜他「帝國宮廷舞會音樂總監」榮銜。他作品超過三百首，而且深得當時的嚴肅作曲家欣賞。蕭邦寫道：「史特勞斯和他的圓舞曲令其他一切也失色」；華格納也形容他是「提琴聖手，天才人物，顯示出維也納箇有音樂精神」。《拉德斯基進行曲》大概是他最有名的作品，祝賀陸軍元帥拉德斯基公爵打敗意大利人，贏得庫斯圖薩戰役。樂曲1848年8月31日在維也納首演——那是一場「壯麗的祝捷會，以比喻、象徵手法以及無與倫比的燈飾，向我們在意大利勇敢作戰的軍隊致敬，並為傷員籌款」，而且明顯襲用了兩首維也納民歌。史特勞斯寫作此曲時的助手菲利普·法巴赫，聲稱樂曲只花兩小時便脫稿了。

節目介紹中文翻譯：鄭曉彤

full time. A remarkably versatile, gifted and prolific composer – Johann II once said of him: “Josef is the more gifted of us two; I am merely the more popular” – Josef Strauss left more than 300 original dances and marches including the delightful ***Ohne Sorgen!*** (Without a Care!) in 1869 for the same Pavlovsk season as Johann had composed the *Egyptian March* we heard earlier. We’ve also heard a small hint of what is almost certainly the most famous waltz of them all, ***An der schönen, blauen Donau*** (By the Beautiful Blue Danube). We’re now going to hear it in its most familiar guise, but not, actually, its original version. Johann Strauss II had been commissioned to write a choral work by the Vienna Men’s Choir and set a poem by Karl Isidor Beck which included the lines, “On the Danube, on the beautiful, blue Danube”. But the words were changed to celebrate the installation in the city of electric lights and included the immortal lines “Vienna, be gay! And what for, pray? The light of the arc! Here it’s still dark!” penned by a police clerk who sang in the choir. The performance went ahead in the hall of the Imperial Riding School on 15th February 1867 but was not an unqualified success (Hellmesberger’s antics may have had something to do with it), and Strauss discarded the work, claiming that “when one has vocal parts in mind, one cannot think solely of dancing”. Later that year he went to Paris to participate in an International Exhibition in honour of Napoléon III and took the music along with him. He performed it, minus chorus, to the French public, who loved it and set it on the road to become Strauss’s most enduring works. Its hushed introduction with shimmering strings and a pair of horns is the very epitome of the elegance and grace of 19th century Vienna.

Finally, we hear music by the Daddy of Them All, Johann Strauss I (1804-1849). It has been said of him that he was “the first of

the great international ‘pop’ idols”. He had not originally embarked on a musical career; at 13 he became an apprentice bookbinder, studying the violin in his spare time and teaching himself the rudiments of composition. He played in a popular dance orchestra, leaving it when he was 15 to join a trio recently formed by another ex-member of the orchestra, one Joseph Lanner (1801-1843). This ensemble grew to a small string orchestra under Lanner’s direction until, by 1824, demand for its services necessitated the formation of a second orchestra, under ‘vice-conductor’ Strauss. It was Lanner and Strauss who, with their contrasting styles, became the true architects of the Viennese Waltz. In September 1825, Strauss departed with some of Lanner’s musicians to form his own orchestra, and such was the fame which he brought to himself and Vienna that in 1846 the Austrian Emperor bestowed upon him the prestigious title of “Director of Music for the Imperial-Royal Court Balls”. He composed around 300 works and was widely admired by the serious composers of the day: Chopin wrote that “Strauss and his waltzes eclipse everything else”, while Wagner described him as “The Magic Fiddler, the genius of Vienna’s innate musical spirit”. Possibly his most famous work is the ***Radetzky-Marsch*** which was written to celebrate the victory of Field-Marshal Count Radetzky von Radetz over the Italians in the battle of Custoza. It was premiered in Vienna on 31st August 1848 at a “Grand impressive Victory Festival, with Allegorical and Symbolic Representation and Exceptional Illumination, in Honour of our Courageous Army in Italy, and for the Benefit of the Wounded Soldiers” and, apparently, includes two Viennese folk songs. Philipp Fahrbach, who assisted Strauss in composing the work, claimed it was written in the space of just two hours.



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《湯姆·瓊斯》：今晚夜

今晚夜，今晚夜，  
讓我造夢  
造個歡欣美夢，  
啦啦啦啦啦啦啦啦  
努力地令哀傷  
得到一刻的舒緩，  
我感到目眩，像隻百靈鳥  
翱翔天際時，凝視過太陽。

讓我唱，讓我唱，  
因為，我搖晃，我搖擺，  
就在瘋狂與歡欣之間—今晚。  
讓我唱，  
因為，我今晚  
在瘋狂與歡欣之間搖擺。

我頭暈眼花  
心懷奇特的歡愉。  
我感到目眩，像隻百靈鳥  
翱翔天際時，凝視過太陽。

啊！啊！啊！啊！啊！啊！

啊！因為我今晚在搖晃，在搖擺  
在瘋狂與歡欣之間。  
讓我唱，啊！  
在瘋狂與歡欣之間  
今晚，今晚。

*Tom Jones: For Tonight*

For tonight, for tonight,  
let me dream out my  
dream of delight,  
Tra la la la la la la la la  
and purchase of sorrow  
a moment's respite,  
I am dazed like a lark that  
has gazed on the sun in his flight.

Let me sing, let me sing,  
for I waver and swing between  
madness and gladness, tonight.  
Let me sing,  
for I swing between  
madness and gladness tonight.

My eyes are dazzled and dazed  
with a strange delight.  
I am dazed like a lark that  
has gazed on the sun in his flight.

Ah! Ah! Ah! Ah! Ah! Ah!

Ah! For I waver and swing between  
madness and gladness tonight,  
Let me sing, ah!  
'Twixt madness and gladness  
tonight, tonight.

《歌劇舞會》：在廂房

走進廂房去吧，  
來說悄悄話，  
在房間裡，品嚐著香檳，品嚐著晚餐，  
要坦白也容易一點！

啊，親愛的，來啊，  
我承認  
對你的渴望已久，  
來說悄悄話，  
品嚐著晚餐，  
我承認，對，承認，  
對你的渴望已久，啊！

啊，來說悄悄話  
進廂房吧！

《卡迪斯姑娘》

我們剛剛看見打鬥—  
三個男孩，三個女孩，  
在草地上呢，沒甚麼問題。  
我們跳起波萊羅  
隨著響板的聲音起舞。

「告訴我，好鄰人，  
我好看嗎？  
我今早的裙子  
好看嗎？  
我苗條嗎？」  
啊！啊！啊！啊！  
來自卡迪斯的女孩差不多都是這樣的。

*Der Opernball: Im Chambre séparée*

Geh'n wir in's Chambre séparée,  
ach, zu dem süßen tête-à-tête,  
dort beim Champagner und beim Souper  
man alles sich leichter gesteht!

Ach, kommen Sie, mein Herr,  
dass ich gestehe,  
was längst für Sie ich ja empfinde,  
so kommen Sie zum tête-à-tête  
und zum Souper,  
dass ich gestehe, ja gestehe,  
was längst für Sie ich ja empfinde, ach!

Ach, kommen Sie zum tête-à-tête  
in's Chambre séparée!

*Les Filles de Cadix*

Nous venions de voir le taureau,  
trois garçons, trios fillettes,  
sur la pelouse il faisait beau,  
et nous dansions un boléro  
au son des castagnettes:

'Dites moi, voisin,  
Si j'ai bonne mine,  
et si ma basquine  
va bien ce matin.  
Vous me trouvez la taille fine?'  
Ah! Ah! Ah! Ah!  
Les filles de Cadix aiment assez cela.

*The Opera Ball: In a separate room*

Let's go into the separate room,  
ah, for a sweet tête-à-tête,  
there, over champagne and supper,  
it is easier to confess!

Ah, come then, my dear,  
I confess,  
how much I long for you,  
come to a tête-à-tête  
with supper,  
I confess, yes confess,  
how much I long for you, ah!

Ah, come to a t tête-à-tête  
in the separate room!

*The Girls of Cadiz*

We had just seen the fight,  
three boys, three girls,  
on the grass it was fine,  
and we danced a bolero  
to the sound of the castanets:

'Tell me, neighbour,  
If I look pretty,  
and if my skirt  
looks good this morning,  
do you find me slim?'  
Ah! Ah! Ah! Ah!  
The girls from Cadiz rather like that.

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我們跳著波萊羅的時候，  
那是一個周日的晚上，  
有個貴族走過來。  
有著大把大把的錢，帽子上有羽毛，  
手放在臀部：

「想跟我一起的話，  
笑靨盈盈的黑髮女郎啊，  
只管說出來就好，  
這些金子都是你的。」  
好先生，走開吧。  
啊！啊！啊！啊！

卡迪斯的女孩不吃這一套，  
啦啦啦啦啦啦，  
卡迪斯的女孩不吃這一套！

**《茱迪塔》：我的吻熱情如火**

不知道為何老是這樣—  
男人總是說愛我？  
他們靠過來，  
就情深款款地望著我雙眼，  
親我的手。

說我多麼迷人、  
令男人無法抗拒，  
然後我明白，  
只要他們看著我，  
就會覺得我迷人。

但到了柔和燈光燃起、  
臨近午夜的時候，  
他們看我唱歌、看我跳舞時，  
我就知道為甚麼了：

Et nous dansions un boléro,  
un soir, c'était dimanche,  
vers nous s'en vient un hidalgo.  
Cousu dor, la plume au chapeau,  
et le poing sur la hanche:

'Si tu veux de moi,  
brune au doux sourire,  
tu n'as qu'à le dire,  
cet or est à toi.'  
Passez votre chemin beau sire.  
Ah! Ah! Ah! Ah!

Les filles de Cadix n'entendent pas cela,  
la ra la la la la,  
les filles de Cadix n'entendent pas cela!

**Giuditta: Meine Lippen, sie küssen so heiß**

Ich weiß es selber nicht,  
warum man gleich von Liebe spricht,  
wenn man in meiner Nähe ist,  
in meine Augen schaut  
und meine Hände küßt.

Ich weiß es selber nicht,  
warum man von dem Zauber spricht,  
dem keiner widersteht,  
wenn er mich sieht,  
wenn er an mir vorüber geht.

Doch wenn das rote Licht erglüht,  
zur mitternächt'gen Stund',  
und alle lauschen meinem Lied,  
dann wird mir klar der Grund:

And we were dancing a bolero,  
one Sunday evening,  
a nobleman approached us.  
Rolling in money, feather in cap,  
and hand on hip:

'If you want me,  
brunette with the gentle smile,  
you have only to say, and  
this gold is for you.'  
Go your way, fine sir.  
Ah! Ah! Ah! Ah!

The girls of Cadiz are not like that,  
la ra la la la la,  
The girls of Cadiz are not like that!

**Giuditta: My lips kiss with such fire**

I don't know why  
men always talk of love  
when they come near me  
and look into my eyes  
and kiss my hands.

I don't know why  
they speak of the magic  
that no man can resist  
when he sees me  
or passes by.

When the lights glow red  
at midnight,  
when they listen to my song,  
then I understand why:

我的吻熱情如火，  
在我臂彎內，愛情何等神聖。  
刻著愛情的星星，照耀著我，  
男人注定要親我，男人注定要愛我。  
我的腳開始舞動，  
我眼裡就閃著慾望之火，  
我跳著舞，就明白命運所作安排。  
我的吻熱情如火。

我身上流著的舞者血脈，  
像洪水一樣控制著我。  
母親是舞蹈明星—  
在「金色城堡」裡未逢敵手！  
母親是那麼美妙，  
我常常都會夢見。  
她起舞時那種激情，  
迷住每個男人，  
攝住每雙眼睛。  
她的神韻在我身上重現，  
我的命運也決意掌握這種神韻。  
夜裡我跳舞，就像媽媽當年一樣，  
只知道：

我的吻熱情如火，  
在我臂彎內，愛情何等神聖。  
刻著愛情的星星，照耀著我，  
男人注定要親我，男人注定要愛我。

我跳著舞，就明白命運所作安排，  
我的吻熱情如火。

Meine Lippen, sie küssen so heiß,  
meine Glieder sind schmiegsam und weiß.  
In den Sternen, da steht es geschrieben,  
du sollst küssen, du sollst lieben.  
Meine Füße, sie schweben dahin,  
meine Augen, sie locken und glüh'n.  
Und ich tanz' wie im Rausch, denn ich weiß,  
meine Lippen, sie küssen so heiß.

In meinen Adern drinn'  
da rollt das Blut der Tänzerin,  
denn meine schöne Mutter war  
des Tanzes Königin im gold'nen Alcazar.  
Sie war so wunderschön,  
ich hab' sie oft im Traum geseh'n.  
Schlug sie das Tambourin  
zu wildem Tanz,  
da sah man alle Augen glüh'n.  
Sie ist in mir auf's neu erwacht,  
ich hab das gleiche Los.  
Ich tanz' wie sie um Mitternacht,  
und fühl'das eine bloß:

Meine Lippen, sie küssen so heiß,  
meine Glieder sind schmiegsam und weiß,  
in den Sternen, da steht es geschrieben,  
du sollst küssen, du sollst lieben.

Und ich tanz' wie im Rausch, denn ich weiß,  
meine Lippen, sie küssen so heiß!

My lips kiss with such fire,  
my limbs are soft and white.  
It is written in the stars,  
you must kiss, you must love.  
My feet hover, they fly,  
my eyes enchant and sparkle.  
And I dance as if possessed, for I know  
that my lips kiss with such fire.

The blood of a dancer,  
flows in my vein,  
my mother was queen of the dance  
in the glittering Alcazar.  
She was so beautiful,  
I often dream of her.  
When she beat her tambourine  
in a wild dance,  
all eyes smouldered.  
My mother lives again in me,  
I share her destiny.  
Like her I dance at midnight,  
and I know this:

My lips kiss with such fire,  
my limbs are soft and white,  
It is written in the stars,  
you must kiss, you must love.

And I dance as if possessed, for I know  
that my lips kiss with such fire.

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《蝙蝠》：親愛的侯爵

親愛的侯爵，  
你活該  
因為這樣的錯誤而尷尬！  
我建議你  
檢查一下自己雙眼，  
你的視力肯定模糊不清！  
我的腳太嬌嫩，做不來的啊，啊！  
手指都在表明是「貴族」，啊！  
我揚眉  
都是那麼有教，  
這一切  
不會在勞工階層流傳！  
那是無價的，我肯定  
你也被這種荒誕冒失的言詞逗得發笑！

多麼有趣的...哈哈！  
處境...哈哈！  
只會在發生在...哈哈！  
輕歌劇裡...哈哈！  
你大錯特錯了，侯爵！

看看我的臉龐，希臘式的輪廓，  
這種膚色難道說有就有？  
你看到其他的一切，豪門的尖叫聲，  
怎麼可以這麼資產階級？  
好好看清楚，想想  
這是婢女的廉價裙子嗎？  
華麗欲滴的口音；  
纖幼的小蠻腰；  
這一切  
不會在勞工階層流傳！  
侯爵，你要承認  
欠我一聲道歉。

多麼有趣的...哈哈！  
處境...哈哈！  
只會在發生在...哈哈！  
輕歌劇裡...哈哈！

*The Bat: My Dear Marquis*

My dear Marquis,  
how you ought to be  
embarrassed at such a mistake!  
If I may advise,  
check up on those eyes,  
your vision must be opaque!  
My feet are too dainty for that, ah!  
These fingers say 'Aristocrate', ah!  
The way I lift an eyebrow,  
is typically high brow,  
such things don't come  
to pass among the working class!  
It's priceless and I'm sure you are,  
amused by such a droll faux-pas!

What a funny! hahaha!  
Situation, hahaha!  
Something out of, hahaha!  
Operetta! Hahaha!  
You're wrong as you can be Marquis!

Look my face's style, Grecian in profile,  
does such colour come from a jar?  
All the rest you see, shrieks of pedigree,  
how could you be so bourgeois?  
Just take a good look and assess,  
is this some cheap serving girl's dress?  
An accent dripping splendour,  
a waist so very slender;  
Such things don't come  
to pass among the working class!  
You might as well admit Marquis,  
you owe me an apology.

What a funny! hahaha!  
Situation, hahaha!  
Something out of, hahaha!  
Operetta! Hahaha!

# 回顧2010



PHOTO CHEUNG CHI WAI

01

二月，藝術總監兼總指揮艾度·迪華特帶領香港管弦樂團在香港藝術節中演出布魯赫納第八交響曲，贏得各方好評。五月的貝多芬節，成功吸引逾五千觀眾入場欣賞，迪華特一連三周指揮多套精彩作品，英國鋼琴家李維斯彈奏「帝皇」鋼琴協奏曲，蘇珊·布洛、奧尼爾、拉爾臣、舒爾特和西門遜等歌劇巨星，聯同上海歌劇院合唱團齊亮相貝多芬唯一歌劇《費黛里奧》。貝多芬節以偉大的第九交響曲劃上完美句號，上海歌劇院合唱團於七月重臨文化中心，在2009/10樂季閉幕音樂會中，演唱《布蘭詩歌》。

港樂與上海歌劇院合唱團於本季初再度合作，九月在上海東方藝術中心再度上演貝多芬第九交響曲，同場還為上海觀眾獻上新委約香港年青作曲家林丰創作的《融》，是次為香港特區參與2010年上海世博會的演出節目之一。港樂除了到上海，亦於今次的中國巡演先後到了西安和北京，今次乃港樂首次到訪西安，迪華特更特別為兩地觀眾帶來難得一聽

的馬勒第七交響曲。港樂自職業化以來，已巡迴亞洲、歐洲和美國等地共31個不同城市演出。

十月，港樂副指揮蘇柏軒指揮兩場「醉人音樂半世紀」音樂會，向陳浩才致敬，十一月，他指揮港樂演出第四屆太古港樂·星夜·交響曲，與在場逾一萬五千名觀眾在星夜下分享美妙音樂。同月，迪華特指揮郭文景第二笛子協奏曲《野火》的世界首演。

港樂對香港古典樂壇的貢獻獲得認同，2004年起開始為港樂撰寫節目介紹的Marc Rochester，被《南華早報》的點名讚賞，文中提到他「一直提供有趣的介紹和評註，以流暢文筆暢抒己見。」六月份由指揮拉沙里夫和首席單簧管史安祖合作的莫扎特單簧管協奏曲，更被評為「細膩動人的演繹實為一絕，如果他的詮釋沒有被錄音，就好應該這樣做。」



In February, Maestro Edo de Waart conducted Bruckner's Eighth Symphony at the Hong Kong Arts Festival to great acclaim, and an audience of over 5,000 attended the Beethoven Festival during which de Waart treated HK's Beethoven lovers to a 3-week journey of wonderful music. British pianist Paul Lewis played the *Emperor* Concerto while opera superstars Susan Bullock, Simon O'Neill, Lisa Larsson, Eike Wilm Schulte, Kristinn Sigmundsson collaborated with the Shanghai Opera House Chorus in Beethoven's only opera, *Fidelio*. The Festival closed with the monumental Ninth Symphony, again featuring the Shanghai Opera Chorus, who returned in July to close the HKPO's 2009/10 season with the spectacular *Carmina Burana*.

The collaboration with the Shanghai Opera House Chorus continued into the current season when, in September, the Hong Kong Philharmonic appeared as part of the HKSAR in Expo 2010 at the Shanghai Oriental Arts Centre. On that occasion we performed Beethoven's Ninth Symphony as well as *Rong*, a newly commissioned work written by young Hong Kong composer Fung Lam. This launched a tour of the Chinese mainland which also took in Beijing and our first ever visit to Xi'an, all under the leadership of Artistic Director and Chief Conductor Edo de Waart, who treated Beijing and Xi'an audiences to a performance of Mahler's rarely-heard Seventh Symphony. Since its first professional season, the HKPO has now toured to some 31 cities in Asia, Europe and America.

Associate Conductor Perry So conducted "50 years of enchanting music", paying tributes to Mr Chan Ho-choi in October and, the following month, the 4th *Swire Symphony under the Stars*, sharing fine music under the starry night with over 15,000 audience members. Earlier that month, de Waart conducted the world première of Chinese composer Guo Wenjing's second dizi concerto *Wildfire*.

Accolades for our contribution to the HK classical music scene continued to come in throughout the last year. Our programme notes writer since 2004, Marc Rochester, was named in the Yearender 2010 in *SCMP*. It wrote that he "continues to bind his interesting commentary with a fluent prose style imbued with a certain lyricism". And the June performance of Mozart's Clarinet Concerto with Maestro Alexander Lazarev and our Principal Clarinet Andrew Simon was hailed as "simply stunning in its detailed intimacy; if his interpretation hasn't already been recorded, it should be".



02

PHOTO Keith Hiro



03

PHOTO Cheung Chi Wai

- 01 《費黛里奧》歌劇音樂會。 *Fidelio* opera-in-concert.
- 02 艾度·迪華特和李維斯。 Edo de Waart and Paul Lewis.
- 03 笛子演奏家唐俊喬演奏郭文景的第二笛子協奏曲《野火》。 Dizi virtuoso Tang Junqiao in Guo Wenjing's second dizi concerto *Wildfire*.

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Thank you for coming to our concerts.

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# 香港管弦樂團

## Hong Kong Philharmonic Orchestra



PHOTO Bobby Lee

艾度·迪華特  
Edo de Waart

藝術總監兼總指揮  
Artistic Director & Chief Conductor

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PHOTO Lawrence Chan

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Perry So

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Associate Conductor

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PHOTOS BY  
Cheung Chi Wai & Keith Hiro

第一小提琴  
First  
Violins



夏定忠  
John Harding  
團長 Concertmaster



梁建楓  
Leung Kin-fung  
第一副團長  
First Associate  
Concertmaster



王思恆  
Wong Sze-hang  
第二副團長  
Second Associate  
Concertmaster



朱蓓  
Zhu Bei  
第三副團長  
Third Associate  
Concertmaster



毛華  
Mao Hua



程立  
Cheng Li



把文晶  
Ba Wenjing



桂麗  
Gui Li



李智勝  
Lee Zhisheng



龍希  
Long Xi



冒異國  
Mao Yiguo



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



黃嘉怡  
Christine Wong Kar-ye



# 徐烜  
Xu Heng



張希  
Zhang Xi



周騰飛  
Zhou Tengfei

第二小提琴  
Second  
Violins



● 范丁  
Fan Ting



▲ 梁文瑄  
Leslie Ryang  
Moon-sun



華嘉蓮  
Katrina Rafferty



鈴木美矢香  
Miyaka Suzuki



冒田中知子  
Tomoko Tanaka Mao



李嘉道  
Ricardo de Mello



方潔  
Fang Jie



何嘉俊  
Gallant Ho Ka-chun



許致雨  
Anders Hui



簡宏道  
Russell Kan Wang-to



巫國輝  
Mo Kwok-fai



潘廷亮  
Martin Poon  
Ting-leung

第二小提琴  
Second  
Violins



趙滢娜  
Zhao Yingna



\* 陳怡廷  
Chen Yi-ting



\* 柯雪  
Ke Xue



\* 劉博軒  
Liu Boxuan



\* 劉芳希  
Liu Fang-xi

中提琴  
Violas



● 凌顯祐  
Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



黎明  
Li Ming



羅舜詩  
Alice Rosen



崔宏偉  
Cui Hong-wei



范星  
Fan Xing



范欣  
Fan Yan



洪依凡  
Ethan Heath



孫斌  
Sun Bin



王駿  
Wang Jun



\* 付水淼  
Fu Shuimiao



\* 楊帆  
Yang Fan



\* 張姝影  
Zhang Shu-ying

大提琴  
Cellos



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳怡君  
Chen Yi-chun



+ 關統安  
Anna Kwan Ton-an



陳屹洲  
Chan Ngat Chau



張明遠  
Cheung Ming-yuen



霍添  
Timothy Frank



李銘蘆  
Li Ming-lu



宋亞林  
Yalin Song



\* 潘龔  
Pan Yan

低音大提琴  
Double  
Basses



▲ 姜馨來  
Jiang Xinlai



林達僑  
George Lomdaridze



馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmberg



鮑爾菲  
Philip Powell



范戴克  
Jonathan Van Dyke



\* 張沛垣  
Chang Pei-heng

- 首席 Principal
- 聯合首席 Co-Principal
- ▲ 助理首席 Assistant Principal

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\* Fellows of The Robert H. N. Ho Family Foundation  
Orchestral Fellowship Scheme

# 香港管弦樂團

## Hong Kong Philharmonic Orchestra

長笛  
Flutes



● 史德琳  
Megan Sterling



▲ 盧韋歐  
Olivier Nowak

短笛  
Piccolo



施家蓮  
Linda Stuckey

雙簧管  
Oboes



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull

英國管  
Cor Anglais



杜爾娜  
Sarah Turner

單簧管  
Clarinets



● 史安祖  
Andrew Simon



▲ 史家翰  
John Schertle

低音單簧管  
Bass  
Clarinet



簡博文  
Michael Campbell

巴松管  
Bassoons



● 莫班文  
Benjamin Moermond



▲ 李浩山  
Vance Lee

低音巴松管  
Contra  
Bassoon



崔祖斯  
Adam Treverton Jones

圓號  
Horns



● 韋麥克  
Mark Vines



■ 柏如瑟  
Russell Bonifede



▲ 周智仲  
Chow Chi-chung



高志賢  
Marc Gelfo



李少霖  
Homer Lee Siu-lam



李妲妮  
Natalie Lewis

小號  
Trumpets



● 傲高年  
Colin Oldberg



▲ 莫思卓  
Christopher Moyse



華達德  
Douglas Waterston

長號  
Trombones



● 韋雅樂  
Jarod Vermette



韋力奇  
Maciek Walicki

低音長號  
Bass  
Trombone



貝爾迪  
Michael Priddy

大號  
Tuba



● 陸森柏  
Paul Luxenberg

定音鼓  
Timpani



● 龐樂思  
James Boznos

敲擊樂器  
Percussion



● 泰貝桑  
Shaun Tilburg



梁偉華  
Raymond Leung  
Wai-wa



胡淑徽  
Sophia Woo  
Shuk-fai

豎琴  
Harp



● 史基道  
Christopher Sidenius

鍵盤  
Keyboard



● 葉幸沾  
Shirley Ip

特約樂手  
Extra players

小號  
Trumpet

羅雲茲  
Jean Laurenz

定音鼓  
Timpani

許莉莉  
Lily Hoi

敲擊樂器  
Percussion

周展彤\*  
Chau Chin Tung\*

\* 承蒙香港小交響樂團允許參與演出  
\* With kind permission of the HK Sinfonietta



## 何鴻毅家族基金駐團學員培訓計劃

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**John Harding**  
樂團團長  
Concertmaster



凌顯祐  
**Andrew Ling**  
首席中提琴  
Principal Viola

何鴻毅家族基金駐團學員培訓計劃的目的，是為傑出的青年弦樂手提供專業的交響樂及室內樂培訓。此計劃每年為最多十位來自亞洲區內頂尖音樂學府的華人青年音樂家提供發展機會。何鴻毅家族基金全力贊助此計劃，與香港管弦樂團攜手培育青年音樂家，發掘他們的潛質。

駐團學員將會在團長夏定忠先生及首席中提琴凌顯祐先生的指導下進行為期一個樂季的實習，參與樂團的日常排練及演出。另外，樂團亦會為學員舉辦大師班，讓學員有機會與來港演出的世界著名音樂大師作交流；每星期的室內樂課也是培訓計劃的另一重點。完成培訓計劃的學員更有機會晉身為專業交響樂團的成員。過去4年，多名學員在完成培訓計劃後成功考入港樂以及其它職業樂團成為全職樂師，當中包括：中國愛樂樂團、中國國家交響樂團、香港小交響樂團及澳門樂團。

獲選成為2010/11樂季的駐團成員分別有來自北京中央音樂學院的小提琴手劉博軒、上海音樂學院的中提琴手張姝影和付水淼、廣州星海音樂學院的大提琴手潘熨、香港演藝學院的小提琴手柯雪和劉芳希、中提琴手楊凡，以及來自國立臺北藝術大學的小提琴手陳怡廷和國立臺灣師範大學的低音大提琴手張沛姬。

香港管弦樂團在此衷心感謝何鴻毅家族基金慷慨支持這項極具意義的培訓計劃。

如欲索取更多有關「何鴻毅家族基金駐團學員培訓計劃」的資料，請致電 (852) 2721 1582 或電郵 [vanessa.chan@hkpo.com](mailto:vanessa.chan@hkpo.com) 與助理經理（樂團事務）陳韻妍小姐聯絡。

The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme was created to provide professional orchestral training for promising young string musicians. The Scheme provides places for up to ten Chinese musicians per year from distinguished regional music institutions. It is fully endowed by The Robert H. N. Ho Family Foundation, which shares the Hong Kong Philharmonic Orchestra's commitment to nurturing and supporting artists of outstanding potential.

The programme is co-directed by the Hong Kong Philharmonic Orchestra's Concertmaster John Harding and Principal Viola Andrew Ling. Under their guidance, the Fellows will rehearse and perform with the Orchestra for one full orchestral season from September to July. In addition, they will have opportunities to attend masterclasses with internationally renowned guest artists performing in Hong Kong, as well as weekly chamber music coaching.

This intensive training programme will bridge the gap between completion of tertiary instrumental training and securing a position in a professional symphony orchestra. Some of our past Fellows are now working as full-time musicians in the Hong Kong Philharmonic Orchestra as well as other major orchestras including China Philharmonic Orchestra, China National Symphony Orchestra, Hong Kong Sinfonietta and Macau Orchestra.

The Fellows for the current season are: violinist Liu Boxuan from the Central Conservatory of Music in Beijing; violists Zhang Shu-ying and Fu Shuimiao from the Shanghai Conservatory of Music; cellist Pan Yan from the Xinghai Conservatory of Music in Guangzhou; violinists Ke Xue and Liu Fang-xi, violist Yang Fan from the Hong Kong Academy for Performing Arts; violinist Chen Yi-ting from the Taipei National University of the Arts and bassist Chang Pei-heng from the National Taiwan Normal University.

The Hong Kong Philharmonic Orchestra is very grateful to The Robert H. N. Ho Family Foundation for its partnership in this important undertaking.

For more information on "The Robert H. N. Ho Family Foundation Orchestral Fellowship Scheme", please contact Miss Vanessa Chan, Assistant Manager (Orchestra and Operations), at (852) 2721 1582 or email: [vanessa.chan@hkpo.com](mailto:vanessa.chan@hkpo.com).

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**Contact us**

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# Maestro Circle 大師會

大師會特別為熱愛管弦樂的企業及人士而設，旨在推動香港管弦樂團的長遠發展及豐富市民的文化生活。港樂謹此向下列各大師會會員致謝。

Maestro Circle is established for the business community and individuals who are fond of symphonic music. It aims at supporting the long-term development of the Hong Kong Philharmonic Orchestra and enriching cultural life. We heartily thank the following Maestro Circle members.

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香港管弦樂團在此向以下商業機構及熱心人士表達由衷謝意！  
The Hong Kong Philharmonic Orchestra would like to express our gratitude  
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此計劃由「商藝匯萃」發起及組織。This project is initiated and organised by Business for Art Foundation.

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• 艾曼·謝曼明(1907)小提琴·由冒田中知子小姐使用

Donated by Mr Patrick Wang

• Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

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• 洛治·希爾(c.1800)小提琴·由王亮先生使用

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Donated by The Ladies Committee of the Hong Kong Philharmonic Society

所捐贈之罕有樂器 –

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- 桑·巴蒂斯·維爾翁(1866)小提琴由第三副團長朱蓓小姐使用
- 約瑟·加里亞奴(1788)小提琴由第二副團長王思恆先生使用
- 卡洛·安東尼奧·狄斯多尼(1736)小提琴·由倪瀾先生使用

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- Jean-Baptiste Vuillaume (1866) Violin, played by Ms Bei Zhu, Third Associate Concertmaster
- Joseph Gagliano (1788) Violin, played by Mr Wong Sze-hang, Second Associate Concertmaster
- Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器 –

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