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Hong Kong Cultural Centre
Concert Hall

1月25日演出贊助
25 Jan performance
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梵志登 Jaap van Zweden
音樂總監 Music Director

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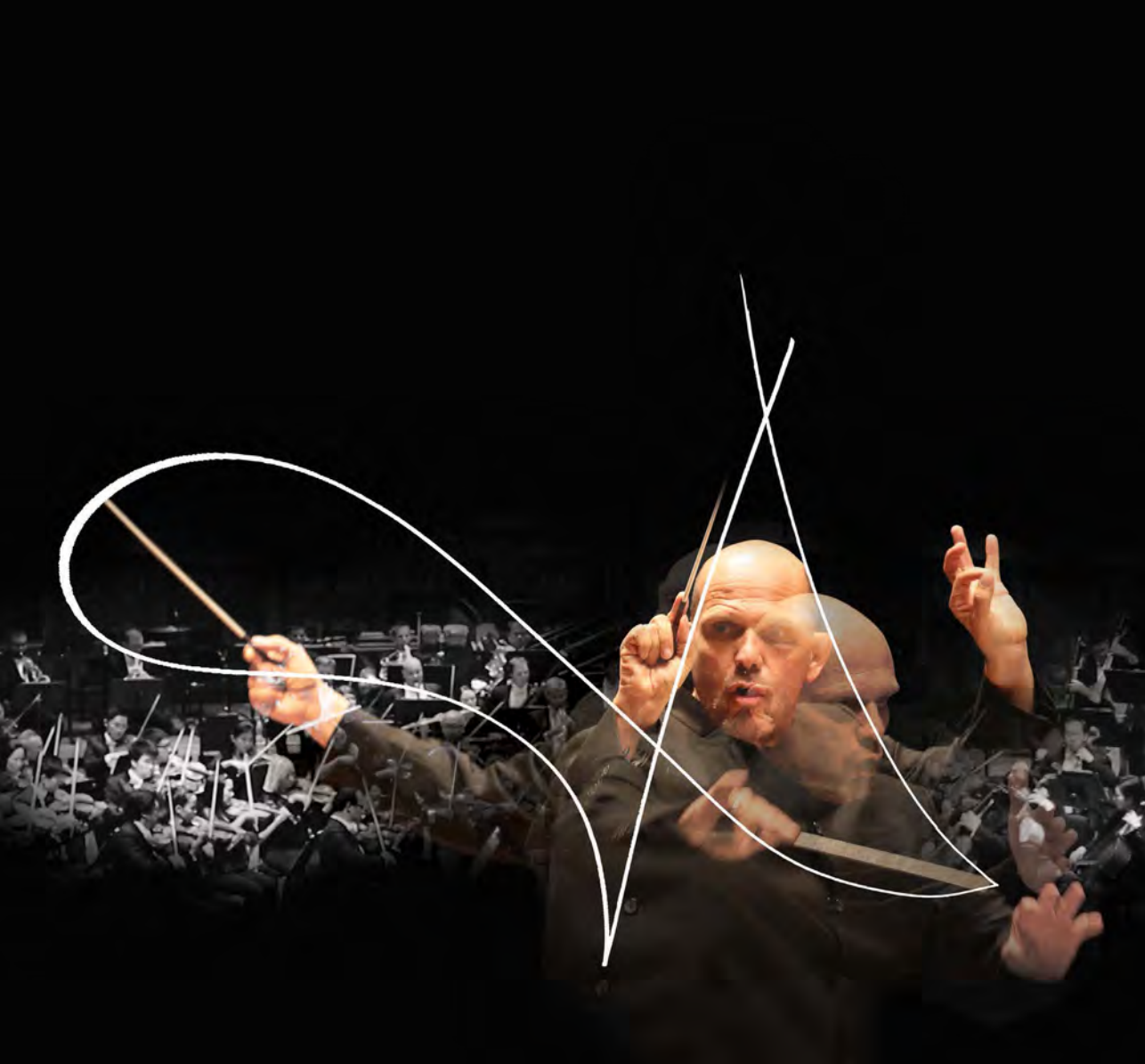
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經典百老匯

CLASSIC BROADWAY

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《國王與我》：序曲	<i>The King and I: Overture</i>
《嘉會良緣》：歡唱今宵	<i>State Fair: It's a Grand Night for Singing</i> ¹⁺²⁺³
《炎熱五月》：你的一切	<i>Very Warm for May: All the Things You Are</i> ²
《畫舫璇宮》：假裝	<i>Showboat: Make Believe</i> ¹⁺²
《畫舫璇宮》：大河之歌	<i>Showboat: Ol' Man River</i> ³
《雪城男孩》：戀愛	<i>Boys From Syracuse: Falling In Love With Love</i> ¹
《懷中寶貝》：何時何地	<i>Babes In Arms: Where or When</i> ²
《仙樂飄飄處處聞》：仙樂飄飄處處聞	<i>The Sound of Music: The Sound of Music</i> ¹
《仙樂飄飄處處聞》：寂寞的牧羊人	<i>The Sound of Music: Lonely Goatherd</i> ¹⁺²⁺³
《仙樂飄飄處處聞》：雪絨花	<i>The Sound of Music: Edelweiss</i> ³
《仙樂飄飄處處聞》：攀山越嶺	<i>The Sound of Music: Climb Every Mountain</i> ¹⁺²⁺³

中場休息 interval

《天上人間》：華爾茲	<i>Carousel: Carousel Waltz</i>
《南太平洋》：沒有什麼像女人	<i>South Pacific: There Is Nothin' Like A Dame</i> ²⁺³
《南太平洋》：一個好人	<i>South Pacific: A Wonderful Guy</i> ¹
《南太平洋》：迷人的夜晚	<i>South Pacific: Some Enchanted Evening</i> ³
《國王與我》：能和我共舞嗎	<i>The King and I: Shall We Dance</i> ¹⁺²
《天上人間》：獨白	<i>Carousel: Soliloquy</i> ³
《奧克拉荷馬！》：哦，美麗的早晨	<i>Oklahoma!: Oh, What A Beautiful Mornin'</i> ²
《奧克拉荷馬！》：人們會說我們相愛了	<i>Oklahoma!: People Will Say We're In Love</i> ¹⁺²
《奧克拉荷馬！》：奧克拉荷馬	<i>Oklahoma!: Oklahoma</i> ¹⁺²⁺³

Gerald Steichen 指揮 conductor

Lisa Vroman ¹ 歌唱家 vocalist

Gary Mauer ² 歌唱家 vocalist

William Michals ³ 歌唱家 vocalist



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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

- 1 The eighth Music Director of the Hong Kong Philharmonic
香港管弦樂團第八任音樂總監
- 2 One of today's most sought-after conductors
當今最炙手可熱的指揮家之一
- 3 *Musical America's* Conductor of the Year for 2012
《音樂美國》二零一二年度指揮家
- 4 Music Director of the Dallas Symphony Orchestra
達拉斯交響樂團音樂總監
- 5 The youngest Concertmaster ever of the Royal Concertgebouw Orchestra
荷蘭皇家音樂廳樂團史上最年輕團長
- 6 Born in Amsterdam on 12 December 1960. Married with a daughter
and three sons 一九六零年十二月十二日生於荷蘭阿姆斯特丹，
已婚，育有一女三子

Synonyms of JAAP VAN ZWEDEN

- 1 Kinetic... 躍動 *New York Times* 《紐約時報》
- 2 Hyper-dynamic... 活力非凡 *Financial Times* 《金融時報》
- 3 Swift... 機敏 *The Guardian* 《衛報》

HK Phil

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- 2 One of Asia's leading orchestras 亞洲區內最具領導地位的樂團之一
- 3 Busy performance schedule of over 150 performances reaching 200,000+
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- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
- 6 Touring around the world to promote Hong Kong as Asia's World City
巡迴世界各地演出，弘揚香港—亞洲國際都會

林木
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志登

〔梵志：清淨之志，登：達到〕



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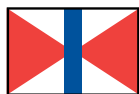
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追憶黃金年華

Rodgers, Hammerstein and the Golden Age of Broadway

今晚大家將會聽到的音樂，已經唱了超過半世紀。無論它們為你帶來的回憶，是同窗好友在合唱團練習〈Edelweiss〉；是心儀對象初次約會、細味銀幕上尤伯連納和狄波拉嘉兒似有還無的情愫；是三五知己約在城裡把酒談心、聽爵士版〈All the Things You Are〉；還是在百老匯欣賞整套音樂劇、親身見證經典的締造過程，這些歌曲，都曾經陪伴不同國籍、背景、年代的樂迷，分享過他們的喜怒哀樂。台上的人生百味，為台下的人找到情感相連的弦綫。今晚，希望大家也會循著幾位音樂劇先驅的樂想和足跡，共渡一個滿載歡欣和浪漫靈感的晚上。

1902年，羅傑斯在紐約出生。童年時，當醫生的父親和愛彈琴的母親常常一起歌唱，一家人晚飯前後總是聚首在鋼琴前。他17歲便為百老匯的演出作曲，之後才正式學習音樂。較羅年長七歲的漢穆斯坦出生於演藝世家，幼年住處就在羅宅附近。家人並不鼓勵他入行，所以他在大學主修法律，可是熱愛表演藝術的他還是很快便加入了這個夢工場。羅與填詞人哈特合作二十年，漢穆斯坦也分別和不同作曲家合作，直到1942年，飽受酗酒問題困擾的哈特謝絕參與《Oklahoma!》的創作，47歲的漢穆斯坦才首次與羅合作，把個人事業和音樂劇這種藝術形式都推上了「黃金時代」的巔峰。漢穆斯坦於1960年離世後，羅傑斯繼續活躍於樂界，一生寫下九百首歌曲和四十套百老匯音樂劇。

他們兩人的創作把音樂、舞蹈、故事幾大元素天衣無縫地緊扣為一，把觀眾的要求提升至另一層次。羅傑斯曾說：「一套劇的成功，是因為所有部分都相輔相成，樂團編曲聽起來要跟戲服看起來完全一樣。」他們的音樂劇共贏得了三十四個東尼獎、十五個奧斯卡、兩個普立茲獎、兩個格林美和兩個艾美獎。

The music we are going to hear tonight has been sung and played for more than half a century. For many of us, these songs have accompanied certain special moments in our past, in one way or another – be it in a school chorus group, in the theatre (maybe on your first date), in the jazz bar downtown, or indeed on Broadway, West End or other parts of the world. Somehow these songs have struck a chord with music lovers of all nationalities, backgrounds and eras, perhaps through the simple charm of optimism and romantic spirit shared by these Broadway classics. Tonight, let us follow the musical ideas and footprints of these visionary artists, and share an evening filled with heartwarming joy and romance.

In 1902, Richard Rodgers was born in New York. His family loved music and regularly gathered in front of the piano before and after dinner as his father, a doctor, sang with his mother, who “played beautifully” as Rodgers recalled. By the age of 17, Rodgers had already composed music for a show on Broadway, before he received his formal music education. Not far from the Rodgers’ home was a notable theatrical family, into which Oscar Hammerstein II was born seven years earlier. He was however not encouraged to join the show business – he pursued a degree in Law initially, before his love for theatre soon drew him back into the profession. Rodgers and lyricist Lorenz Hart worked together for two decades, whilst Hammerstein collaborated with different composers, until 1942, when Hart, struggling with alcoholism, declined to write for *Oklahoma!*, and the 47-year old Hammerstein worked professionally with Rodgers for the first time. That was the beginning of a soaring ascent to the peak of their personal careers as well as the “Golden Age” of Broadway musicals. After Hammerstein passed away in 1960, Rodgers remained active on Broadway. Throughout his career, Rodgers wrote 900 songs and 40 musicals altogether.

Rodgers and Hammerstein created hugely successful and influential musicals in which the key elements of music, dance and story were integrated, raising the audience expectations to a whole new level. “When a show works perfectly, it’s because all the individual parts complement each other; the orchestrations sound the way the costumes look,” according to Rodgers. Collectively, their musicals earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards and two Emmy Awards.

In 1951, the *Overture* for *The King and I* was played for the first time at St James Theatre on Broadway, taking the audience back

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追憶黃金年華

Rodgers, Hammerstein and the Golden Age of Broadway

1951年的百老匯聖詹姆斯劇院裡，樂團奏起《The King and I》的〈序曲〉，把觀眾帶到1862年的暹羅皇宮。而那位名不經傳、飾演國王的年輕俄羅斯舞蹈員尤伯連納，將在往後三十四年演出這個角色超過四千六百次，直到1985年離世。

《State Fair》這套為大銀幕而寫的音樂劇講述四十年代，愛荷華州農場一家四口參加博覽會的故事。兒子韋恩在會場遇上一見傾心的女孩，星空下的露天舞池裡，一對對舞伴在華燈映照下翩翩起舞，墮入愛河的男女親暱地輕貼著面頰。

漢穆斯坦的歌詞經常描寫許多一見鍾情的場面，而且寫得非常動人、真摯。電視紀錄片《Out of My Dreams》收錄漢穆斯坦太太憶述二人初遇的情景：「他走過來看著我，我也看到他，然後，我認真的看了他一會兒。他說，『如果我是一個小男孩，而妳是一個小女孩的話，我就會替妳把書抱回家。』」說到這裡，頭髮雪白的老太太緊抿著嘴唇，眼裡閃著光芒……

柯恩比羅傑斯出道早十多年，事業前期把多部歐洲輕歌劇改編於美國上演，後來專注為百老匯創作新劇。羅傑斯晚年接受訪問時曾說：「柯恩是我們所有人的父輩，是他開始了一切。」爵士名曲《All the Things You Are》來自音樂劇《Very Warm for May》，樂曲不是劇情的關鍵，但「絕美的旋律啟發漢穆斯坦寫成特別個人、特別有詩意的詞…在這裡，他把心愛的人和他最愛的事物—大自然和音樂的奧妙作比較」，學者史丹利·葛利謹如是說。

1927年，柯恩和漢穆斯坦創作以樂曲講述故事和塑造角色的《Show Boat》，對後人作品影響深遠。當時百老匯歌舞並不涉及嚴肅的主題，輕浮的惹笑演出和性感的長

to the Siam palace of 1862. A young dancer from Russia named Yul Brynner, largely unknown to the public at the time, would play the role of the King for over 4,600 times over the next 34 years until 1985, the year he passed away.

State Fair, written in 1945 for the big screen, follows a family from an Iowa farm attending the annual state event. The son Wayne becomes immediately attracted to a young woman at the fair. On stage the singer announces *It's a Grand Night for Singing*, whereupon the pair joined all the other couples to waltz under the stars in the open-air, warmly-lit dance floor, lovers dancing cheek to cheek.

Hammerstein wrote frequently about love at first sight, with remarkable beauty and moving sincerity. In a PBS documentary *Out of My Dreams*, his wife Dorothy recounted their first meeting. "Oscar came over, he looked at me, and I looked at him, then I really saw him...he said, 'if I was a little boy at school, and you were a little girl, I would carry your books home for you.'" At this point, the white-haired lady came to a pause. She pressed her lips tightly together, her eyes gleaming with memories...

Jerome Kern commenced his career more than a decade before Rodgers, and adapted many European operettas for Broadway before devoting his time writing new musicals for the American audience. His theatre scores bridged the evolution between the 19th-century operetta and the 20th-century American musical. The 14-year old Rodgers followed Kern's musicals with huge admiration. In an interview late into his career, Rodgers said, "he was the father of all of us. He started the whole thing going." Jazz standard *All the Things You Are* from *Very Warm for May* (1939) is not pivotal to the musical's plot, but "the exquisite melody inspired a more personal and poetic lyric from Hammerstein than he wrote for most of the other numbers. Here he was concerned with comparing his beloved with the dearest things he knew, and to Hammerstein this could involve the wonders of nature and music," commented music scholar Stanley Green.

In 1927, Kern and Hammerstein created a landmark musical *Show Boat*, with its pioneering features of using songs to advance the plot and depict the characters. At the time, Broadway shows were not concerned with serious topics; frivolous gags and sexy women were the main attractions. Nevertheless, *Show Boat* deals with reality, as opposed to fairy tales, in this case miscegenation, a controversial subject in the ultra-conservative society, by following the tragic fate of its characters. *Make*

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追憶黃金年華

Rodgers, Hammerstein and the Golden Age of Broadway

腿女郎才是賣點。可是，《Show Boat》卻把種族通婚這個在保守社會極具爭議性的話題，放到有血有肉的角色身上。〈Make Believe〉講的是年輕男女初識，在想像世界裡渡過浪漫一刻。〈Ol' Man River〉由碼頭人工阿祖唱出，歌中見盡世情的老人是密西西比河，白人在船上耍樂，黑人在旁辛勞苦幹，壓抑的歲月彷彿永無休止。

1918年，十六歲的羅傑斯和廿三歲的哈特透過朋友介紹相識，根據羅憶述：「我在一個下午，找到了事業、伙伴、好友、以及永無休止的煩惱來源。」哈特雖然極具才華，可是常常突然「潛水」，令羅傑斯苦惱非常。

哈特熱愛文學和戲劇，是著名十九世紀詩人海涅的後代。一生未婚的他 and 守寡母親同住，母親離世後更深陷酗酒深淵，離世時只有四十八歲。雖然二人性情大相徑庭，不過還是合作了廿六套百老匯音樂劇和九套電影，而且不斷推陳出新。哈特的歌詞不落俗套，常在幽默中暗藏苦澀，選自《Boys From Syracuse》的〈Falling in Love with Love〉就是好例子。本劇改編自莎士比亞的《The Comedy of Errors》，是首套改編自莎劇的百老匯音樂劇。而音樂劇《Babes in Arms》的〈Where or When〉則有別於許多哈特的作品，歌詞意境非常溫柔——情人初遇，感覺似曾相識。

《The Sound of Music》是羅傑斯和漢穆斯坦合作的最後一部作品，描繪風光如畫的阿爾卑斯山脈，女主角瑪利亞和填詞者一樣，熱愛自然和音樂。現實裡的瑪利亞，被修道院派遣去照顧馮崔普男爵的女兒，1938年逃出納粹軍佔領的奧地利，穿越歐洲各國，以家庭歌唱組合維持生計，再定居美國。

1961年，作品在倫敦西區上演，首演的座上客還有給羅傑斯寫了一封信

Believe is a fleeting moment of romantic imagination shared by a young couple at their first meeting. In *Ol' Man River*, the ever-rolling Mississippi River is a silent observer of deep-rooted social inequality, told through dock worker Joe's powerful voice.

In 1918, 16-year old Rodgers met the 23-year old Lorenz Hart through a friend's introduction. As Rodgers recalled, he "left Hart's house having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation". Despite his immense talent, Hart often disappeared for days or weeks. When Rodgers eventually found Hart, he had to stay with him, quite literally in the same room, until he wrote.

It was said that Hart was a descendant of 19th century poet Heinrich Heine (many composers have written music using his poems) and himself loved literature and theatre. A restless traveler and a bachelor living with his widowed mother, he struggled with alcoholism, especially after her death. Despite the vast difference in temperament, the duo collaborated on 26 Broadway musicals and 9 films (before Hart's death at the age of 48), introducing many highly praised innovations in songwriting for musical comedy. Hart's lyrics are marked by its sophistication, wit and often a bittersweet tone, all of which are demonstrated in *Falling in Love with Love* from *Boys From Syracuse* (1938), the first musical in which Shakespeare (*The Comedy of Errors*) was adapted for Broadway. In contrast, *Where or When* (*Babes in Arms*, 1937) is an unusual display of tenderness for Hart's lyrics, which describe the feeling of déjà vu between a couple who just met for the first time.

The last collaboration between Rodgers and Hammerstein was *The Sound of Music* (1959), set against the backdrop of the stunning Alpine landscape. At the heart of the music is Maria, a lover of nature and music like the lyricist himself. In real life, Maria was sent to look after one of Baron von Trapp's children, and fled nazi-occupied Austria in 1938. Travelling through countries of Europe, the family gave performances to support themselves, and eventually moved to America.

Among the audience in the opening night on London's West End in 1961 was a 13-year old boy invited by Rodgers in response to his fan letter. His young admirer was none other than Andrew Lloyd Webber. Popular as it was with a run of 2,385 shows on West End, the musical truly reached a global audience through the film adaptation starring Julie Andrews. In the 70s, the 'real life' Maria was interviewed by Andrews on TV, and

追憶黃金年華

Rodgers, Hammerstein and the Golden Age of Broadway

的小樂迷，那正是十三歲的安德魯·洛伊·韋伯。音樂劇在倫敦賣個滿堂紅，共演了二千三百八十五場。當然，真正讓樂曲響遍全球的，是茱莉·安德魯主演的電影版。香港五十年後和六十後觀眾，你是否在麗聲、皇都或者彌敦道大華戲院看《仙樂飄飄處處聞》的其中一位呢？

Maria在七十年代初接受茱莉·安德魯電視訪問，還即席示範正宗的家鄉約得爾調歌唱技巧。至於〈Lonely Goatherd〉裡的約得爾調，跟真實的就有點距離了。1960年，漢穆斯坦在他的農場裡病逝，〈Edelweiss〉是他一生中最後一份歌詞。〈Climb Every Mountain〉勉勵瑪利亞要排除萬難追尋夢想，和二人的許多名曲一樣，滿載勇氣、希望和對愛情力量的堅定信念。

音樂會下半場的歌曲選自羅傑斯和漢穆斯坦四齣極受歡迎的音樂劇，〈Carousel〉〔1945〕以〈Carousel Waltz〉把觀眾帶回帶回十九世紀末的美國沿海小村莊，為年輕小伙子與單純女孩的邂逅提供背景，展開了兩個普通人悲歡離合的一生……

獲得普立茲獎的《South Pacific》〔1949〕故事發生在二戰年間的南太平洋小島上，以兩個愛情故事，對種族偏見提出質疑。今晚首先登場是幽默風趣的〈There Is Nothin' Like A Dame〉，海軍水手哥兒們高唱缺乏伴侶的難耐寂寞。女主角瑪麗·馬汀憑此角色獲得東尼獎榮譽，可是在答應演出前，她一度擔心要和歌劇明星埃齊奧·平扎同台演出。其實作品為二人度身創作，要求男女主角比較歌藝的部分不多，反而讓歌者表現聲線的最佳一面：來自美國南部的軍隊護士奈麗在〈A Wonderful Guy〉的歌聲熱情開朗，來自法國的農場主人埃米爾唱起〈Some Enchanted Evening〉則非常溫柔浪漫。

香港電影《秋天的童話》〔1987〕，目不識丁的船頭尺聽到十三妹說起

demonstrated authentic yodeling – as the “yodeling” in *The Lonely Goatherd* was a bit different, as one may have guessed! In 1960, Hammerstein passed away at home in his farm.

Edelweiss was his last work (contrary to the common misconception of it being an Austrian folk song). Like many classics written by the duo, *Climb Every Mountain* is a stirring song and its lyrics, which urge Maria to follow her dreams, are filled with courage, hope and faith for the power of love and its ability to overcome the seemingly insurmountable.

Four of Rodgers and Hammerstein's most beloved musicals take centre stage in the second half of tonight's programme, opening with *Carousel Waltz* from *Carousel* (1945). The waltz takes the us back to a small coastal village in 19th century America, the backdrop against which the story of two ordinary young people and their emotional journey of love, death and forgiveness unfold.

Pulitzer Prize winning musical *South Pacific* (1949) challenges the society's prejudice through the stories between four lovers, on a small island in the South Pacific during WWII. The first set of three songs selected tonight is *There is Nothin' Like a Dame*, a humorous look into the loneliness faced by sailors in the army.

Mary Martin, who won a Tony Award with her leading role in the musical, was initially concerned about sharing the stage with opera star singer Ezio Pinza before she took the job. The music was in fact tailored for the two stars, written to display their unique qualities, rather than making the two voices compete against each other. Nellie, a nurse in the army from Little Rock, Arkansas, shows off her sunny and infectious voice in *A Wonderful Guy* and Emile from France shines in tender, romantic numbers such as *Some Enchanted Evening*.

Shall We Dance was given a cameo in the enchanting Hong Kong film classic *An Autumn's Tale* (1987) when the down to earth male lead, going by the nickname of Sam Pan and played by Chow Yun Fat, danced (badly) to the first line of this Broadway classic. It was unlikely that Sam, secretly in love with beautiful theatre student Jenny Li, would know the romantic significance of the song in the actual musical. Neither could Chow have anticipated becoming the King in Hollywood's remake of *The King and I* 12 years later.

Soliloquy in *Carousel* gives the audience a first-person view from

「歌劇」，哼的第一句歌便是《*Shall We Dance*》。暗戀十三妹的船頭尺大概不知道，音樂劇裡的安娜是也透過這首歌，講述英國社交舞禮儀和少年男女對愛情的憧憬，初次面對她和國王之間的傾慕。（因緣際會，十二年後「船頭尺」又成了荷里活重拍《*國王與我*》的暹羅國王。）

《*Carousel*》男主角Billy是一個充滿缺陷的人物，很難得到觀眾的認同。可是他的一場獨白《*Soliloquy*》，以第一身的角度講述這個平凡青年第一次想像作為父親的喜悅和責任感，讓觀眾的情緒隨著歌曲起落，也對他最後誤入歧途加倍惋惜。

羅傑斯和哈特合作，總是先作曲，後填詞。可是漢穆斯坦的作品卻是倒過來先填詞。而羅收到的第一句歌詞，就是「There's a bright golden haze on the meadow...」。歌曲為音樂劇《*Oklahoma!*》（1943）揭開序幕，也開始了兩人的輝煌事業。1927大受歡迎的《*Show Boat*》首輪演出共五百七十二場，《*Oklahoma!*》則演了二千二百一十二場。不過，一位看了試演的樂評人，對作品卻曾有這樣的預測：「沒有美腿、沒有笑話、門兒都沒有。」

根據女主角瓊·羅伯茨憶述，當時監製千叮萬囑她們不可在演出期間對觀眾鞠躬致謝，以免演員離開角色。可是首演當晚，《*People Will Say We're In Love*》一曲唱罷，雷動的掌聲久久不休，還是讓演員不得不停下來對熱情的觀眾表示感謝。

首演於二戰時期的《*Oklahoma!*》歌頌團結精神，很容易便讓當時愛國情緒高漲的群眾產生共鳴。戲內，歌曲慶祝有情人結成夫婦和奧克拉荷馬州的新成立；戲外，樂曲於1953年被正式選為州歌，讓兩人滿載善意和盼望的歌與詞，年復一年的在世間流傳下去。

施文慧

the world of the deeply-flawed character Billy. The powerful song allows listeners to identify with his immense joy of becoming a father, and to come to realisation of the responsibility, perhaps for the first time in his life. The empathetic audience would be saddened all the more to see Billy taking the wrong turn at the end of the song.

In his previous partnership with Hart, Rodgers used to write the songs first, but Hammerstein always wrote the lyrics before Rodgers matched them with his music. This is the very first line Rodgers received from Hammerstein: "There's a bright golden haze on the meadow...". *Oh What a Beautiful Mornin'* opens the story for *Oklahoma!* (1943) and the hugely successful career of the duo. *Show Boat*, a phenomenal hit of its time, ran for 572 performances in 1927; *Oklahoma!* ran for 2,212. A music critic who saw *Oklahoma!*'s tryout, however, had the following comment: "No legs, no jokes, no chance".

As Joan Roberts, who played the female lead recalled, the performers were told never to take bows during the performances, so that no one came out of character during the play. Nevertheless, by the time they sang *People Will Say We're in Love* on the opening night, the sustained applause was so enthusiastic that they just had to acknowledge the audience.

Opening at a time when the United States was at war, *Oklahoma!* struck a chord with the patriotic audience with its themes of unity and community spirit. In the musical, *Oklahoma!* celebrated the marriage of two lovers and the new dawn of the recently-formed state; in reality, it was named the official state song in 1953 and their music, full of kindness and hope, would continue to reach out to people around the world for the many years to come.

Sheryl Sze



港樂
HKPhil

“Mahler’s popular First Symphony was the major work [Jaap van Zweden] chose for the concert. From the dynamic, all-out performance he conducted, it seems clear that he came to the music and make an impression. [...] Mahler marks the opening of the finale *With victory* the kinetic Mr van Zweden is your man.”

Review on Jaap van Zweden and the New York Philharmonic, *New York Times*

15 & 16-2-2013

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梵志登 Jaap van Zweden
音樂總監 Music Director

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GERALD STEICHEN

指揮 Conductor



美國指揮家史戴森是一位多才多藝的音樂家，無論交響樂、歌劇、百老匯音樂劇以至室樂樣樣皆精。他現任康州瑞迪菲爾德交響樂團音樂總監，以及猶他交響樂團首席流行音樂指揮。他剛結束與紐哈芬交響樂團十五樂季的指揮生涯。他又經常擔任客席指揮，曾合作的樂團包括：波士頓流行交響樂團、新澤西交響樂團、俄勒岡交響樂團和哈特福特交響樂團；海外樂團包括：漢諾威北德電台樂團和奧斯陸挪威電台交響樂團。今季，他將首次指揮底特律交響樂團。史戴森生於奧克拉荷馬州的通卡瓦市，現居紐約市。

With a career that ranges from symphony to opera, Broadway to chamber music, Conductor Gerald Steichen has established himself as one of America's most versatile musicians. He currently serves as Music Director of the Ridgefield (Connecticut) Symphony Orchestra, Principal Pops Conductor of the Utah Symphony, and has just completed fifteen seasons with the New Haven Symphony Orchestra. He is a frequent guest conductor with the Boston Pops, New Jersey Symphony, Oregon Symphony and Hartford Symphony. His international credits include the NDR Orchestra (Hanover, Germany) and NRK Orchestra (Oslo, Norway). This season Steichen makes his *début* with the Detroit Symphony. A native of Tonkawa, Oklahoma, he currently resides in New York City.

LISA VROMAN

歌唱家 Vocalist



弗羅曼曾演唱百老匯音樂劇《歌聲魅影》的姬絲汀多年，更憑著於三藩市破演出場次紀錄的公演，以演繹該角贏得戲劇評論獎，其後再洛杉磯阿曼森劇院載譽重演。她在百老匯的首演作是《愛的觀點》，她又是首位曾在《孤星淚》中先後扮演過芳婷和柯賽特的演員。弗羅曼的演出曲目涵蓋史特拉汶斯基、懷爾，以至百老匯歌曲，她經常以客席獨唱家的身份與不同劇院、歌劇院和樂團合作，如三藩市、芝加哥、亞特蘭大、佛羅里達、聖巴巴拉、納什維爾、太平洋、猶他和達拉斯交響樂團、費城和克里夫蘭樂團，以及波士頓流行樂團等。

Lisa Vroman starred for several years on Broadway as Christine in *The Phantom of the Opera*, garnering Theatre Critic's awards for the role in a record breaking run in San Francisco, and did a return engagement at the Ahmanson Theatre in Los Angeles. Her Broadway *début* was in *Aspects of Love* and she was the first to play both Fantine and Cosette in *Les Misérables*. With a repertoire that ranges from Stravinsky and Weill to Broadway, Vroman is a frequent guest soloist with theatre, opera companies and orchestras including the San Francisco, Chicago, Atlanta, Florida, Santa Barbara, Nashville, Pacific, Utah and Dallas symphonies, the Philadelphia and Cleveland and the Boston Pops.



GARY MAUER

歌唱家 Vocalist



馬奧爾曾飾演《歌聲魅影》〔哈洛·普林斯製作〕中的魅影一角，並巡迴全美演出。他又曾經飾演同劇的另一浪漫角色勞爾。除此之外，他曾於《畫舫璇宮》全美巡演中飾演主角拉雲盧，並跟隨《韋伯音樂之旅》巡迴日本、澳洲、英格蘭、蘇格蘭及美國演出。他曾與世界各地的樂團合作，如里約熱內盧的巴西交響樂團、耶路撒冷愛樂、克里夫蘭樂團、芝加哥交響樂團和達拉斯交響樂團等。

Gary Mauer was seen on Broadway as the Phantom in the Hal Prince production of *The Phantom of the Opera*, a role he previously performed on the National tour. Previously he starred in the Broadway production of *The Phantom of the Opera*, performing the romantic leading role of Raoul. In addition, he performed the leading role of Ravenal in the National Tour of *Show Boat*. He was also a featured soloist in the world tour of *The Music of Andrew Lloyd Webber*, taking him to Japan, Australia, England, Scotland and back to the USA. Mauer has performed with symphony orchestras all over the world including the Brazil Symphony Orchestra, Jerusalem Philharmonic, the Cleveland Orchestra, Chicago Symphony and Dallas Symphony.

WILLIAM MICHALS

歌唱家 Vocalist



米查斯曾參與美國林肯中心演出羅傑斯與漢穆斯坦的《南太平洋》全新製作，又經常於百老匯及各大音樂會亮相。他的百老匯首演是飾演《美女與野獸》中的野獸一角，其他角色有：《孤星淚》的反派主角賈菲及《歌聲魅影》的主角。他曾獲安塞爾莫獎榮譽、芝加哥戲劇大獎謝夫獎和國家明星獎。他又曾經巡迴全美演出《仙樂飄飄處處聞》的崔普上校和《芝加哥》的比利等。米查斯經常與美國著名樂團演出，如三藩市、聖地牙哥、猶他、哈特福特、紐約流行樂團及費城流行樂團。

Appearing in the landmark revival of Rodgers and Hammerstein's *South Pacific* at Lincoln Center, William Michals made his Broadway debut as The Beast in *Beauty and the Beast*. His career has continued in such roles as Javert in *Les Misérables* and the title role in *The Phantom of the Opera*. A recipient of the prestigious Anselmo Award, he also earned recognition by Chicago's Jeff and the National Star awards. Audiences across the country have enjoyed him as Captain von Trapp in *The Sound of Music* and as Billy Flynn in *Chicago*. Michals regularly appears with the country's leading orchestras, including the San Francisco, San Diego, Utah and Hartford symphonies, the New York Pops and the Philly Pops.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



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



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



朱蓓/第三副團長
Zhu Bei/
Third Associate
Concertmaster



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



龍希
Long Xi



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐恆
Xu Heng



張希
Zhang Xi

第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
Katrina Rafferty



韋鈴木美矢香
Miyaka Suzuki
Wilson



冒田中知子
Tomoko Tanaka Mao



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



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



林慕華
Damara Lomdaridze



孫斌
Sun Bin



王駿
Wang Jun



張殊影
Zhang Shu-ying

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

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

低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛垣
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

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



史志安
Kenny Sturgeon

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



■ 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



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

大號
Tuba



● 雷科
Paul Luxenberg

長號
Trombones



● 韋雅樂
Jarod Vermette



▲ 韋力奇
Maciek Walicki

低音長號
Bass Trombone



韋彼得
Pieter Wyckoff

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



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
雙簧管：萬南南*

FREELANCE PLAYER
Oboe: Chanannat Meenanan*

* 承蒙曼谷交響樂團允許參與演出

* With kind permission of the Bangkok Symphony Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hio

香港管弦樂團作為香港演出最頻繁的旗艦音樂團體，是城市文化生活不可或缺的一部份。港樂的歷史可追溯至上世紀，至今已發展成為區內最權威的樂團，被譽為亞洲國際都會的重要文化資產，2013/14樂季將見證港樂第四十個職業季度。

港樂的成立源自一個優秀的城市必須擁有一隊優秀的樂團這信念，我們每年透過逾一百五十場音樂會，把音樂帶給二十多萬名觀眾。港樂的節目種類繁多，除邀得國際及本地知名指揮家及獨奏家演出，也為市民大眾舉辦不少免費音樂會，如極受歡迎的太古「港樂·星夜·交響曲」。港樂去年透過廣受好評的教育計劃，為超過四萬名青少年介紹管弦樂。

The Hong Kong Philharmonic is a vital part of Hong Kong's cultural life, as the city's largest and busiest musical organisation. In 2013/14 the HK Phil will celebrate its 40th professional season, but its roots are well over a century old. The HK Phil has now evolved to become an orchestral powerhouse in the region, and an acclaimed cultural centrepiece of Asia's World City.

The HK Phil is formed on the belief that a great city deserves a great orchestra. Annually it presents over 150 concerts for 200,000 music lovers. Featuring an enviable roster of international conductors and soloists, the HK Phil performs a broad variety of music, with many concerts presented free, among them the annual *Swire Symphony Under The Stars*. Through its acclaimed education programme, over 40,000 young people learned about orchestral music last year.

「在梵志登棒下港樂
更上層樓……發出一
把像歐洲一級樂團那
豐富溫純之聲。」
周光業《亞洲週刊》

“The players sounded on fire at times and
were at one with the podium technically
and conceptually. More, please, maestro.”
Sam Olluver, *South China Morning Post*

太古集團慈善信託基金已連續六年
成為樂團的首席贊助，此為樂團史
上最大的企業贊助，太古對樂團的
支持和對藝術的遠見，令港樂邁向
更卓越的藝術成就。

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

來自世界每個角落的樂師，結合
本港精英，組成港樂這隊音樂勁
旅。2012年9月，梵志登正式出任
其音樂總監。在未來的日子，港樂
將繼續創新里程，籌劃國際巡演、
與本地精英更緊密合作及舉辦大型
音樂節目。港樂與拿索斯唱片合作
灌錄一系列中國作曲家的作品，首
張大碟現已推出。

The HK Phil's members come from every corner of the globe, joining its strong core of Hong Kong musicians. In September 2012, Jaap van Zweden became the orchestra's Music Director. Future years will see an ambitious series of new projects, with major international tours, renewed local partnerships, and large-scale concert events. The HK Phil has recently commenced a multi-CD recording project for Naxos, featuring works by Chinese composers.

香港管弦樂團由香港特別行政區政府資助
香港管弦樂團首席贊助：太古集團
香港管弦樂團為香港文化中心場地伙伴

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SWIRE is the Principal Patron of the Hong Kong Philharmonic

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By endowing an orchestra chair, you help the orchestra attract and retain the most gifted musicians in the world. Donors who choose to give in this way enjoy close relationships with our musicians and become valued members of the Hong Kong Philharmonic family.

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史德琳
Megan Sterling
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Principal Flute

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in our Development Department.

電話 TEL • 2721 0312
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關統安
Anna Kwan Ton-an
大提琴
cello

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大師會特別為熱愛交響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 to support the long-term development of the Hong Kong Philharmonic and to enrich cultural life. We are grateful to the following Maestro Circle members:





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