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沈洋：歌劇經典 · 樂壇新星

# THE RISING STAR: SHENYANG FROM OPERA HOUSE TO BROADWAY

23-11-2013

Sat 8pm

Hong Kong Cultural Centre

Concert Hall

梵志登 Jaap van Zweden  
音樂總監 Music Director

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# 沈洋：歌劇經典·樂壇新星

## THE RISING STAR: SHENYANG

### FROM OPERA HOUSE TO BROADWAY

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沈洋：歌劇經典·樂壇新星  
THE RISING STAR: SHENYANG  
FROM OPERA HOUSE TO BROADWAY

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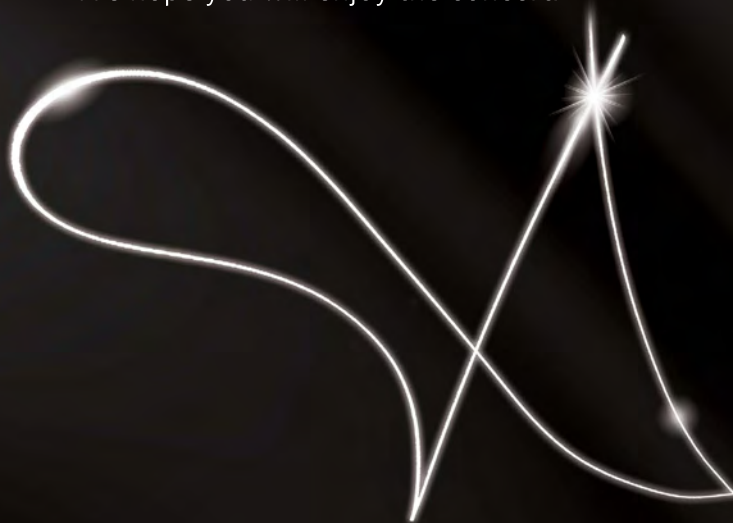
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SAM OLLUVER, *SOUTH CHINA MORNING POST*

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# 林凡志登

〔梵志：清淨之志，登：達到〕



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## 莫扎特

# WOLFGANG AMADEUS MOZART (1756-1791)

《唐喬望尼》：序曲

*Don Giovanni: Overture*

《唐喬望尼》：

*Don Giovanni: Madamina, il catalogo è questo*

小姐，這是我主人曾  
愛過的女子名單

*Le Nozze di Figaro: Non più andrai*

《費加羅的婚禮》：

再也不能

莫扎特第三個孩子名叫「約翰·托馬斯·雷奧波德」，生於1786年10月18日，但尚未滿月就夭折了。孩子夭折後六星期，莫扎特就出發到布拉格去準備《費加羅的婚禮》演出。這次演出十分成功，布拉格觀眾反應熱烈，與對他愈來愈冷淡的維也納觀眾形成強烈對比。於是，當布拉格國家劇院邀請莫扎特為該院寫作新劇時，莫扎特馬上就答應了。翌年2月，莫扎特返回維也納後隨即聯絡羅倫索·龐蒂，兩人決定新劇以唐璜的故事為藍本。

《唐喬望尼》首演原定10月14日舉行，但由於莫扎特遲遲未能脫稿，於是把首演延遲了兩星期，1787年10月29日才在布拉格國家劇院舉行。可是即使延了期，但莫扎特卻到首演當日還在寫作劇中音樂；據他太太所言，最後完成的正是序曲。莫扎特在首演前一晚深夜才動筆，太太一邊不斷給他拿烈酒（酒精令他懶懶欲睡），一邊卻跟他聊天（讓他保持清醒）。樂曲早上七時完成，剛好趕得及交給來取樂譜的抄譜員。序曲的開端（包括兩個莊嚴的厚重和弦）取自劇中一個場景：司令官的石像來找唐喬望尼，要與唐喬望尼一起進餐，令唐喬望尼驚駭不已（也難怪唐喬望尼會

Six weeks after the death of his third child (a son called Johann Thomas Leopold, who was born on 18th October 1786 and died less than a month later), Mozart travelled to Prague for a production of *Le Nozze di Figaro*. His visit was a huge success, the rapturous reception given him by the Prague public contrasting sharply with the increasing disinterest shown in his music by the Viennese. Consequently, when the Prague National Theatre asked him to compose a new opera for them, he readily agreed. On his return to Vienna in February he contacted Lorenzo da Ponte and between them they decided that the new opera for Prague would be based on the story of Don Juan. A premiere was planned for 14th October, but in the event *Don Giovanni* was not finished in time and the premiere took place two weeks later, on 29th October 1787, at the National Theatre in Prague. Even then, Mozart continued working on it right up to the day of the performance and, according to his wife, the last part to be written was the *Overture* which he began shortly after midnight, his wife plying him with strong alcohol (which made him sleepy) and continually chattering (which kept him awake) and was completed by seven in the morning, moments before the copyist arrived to collect the manuscript. It opens with music, including the two massive solemn chords, drawn from the scene in which a statue arrives to dine with the understandably terrified Don. The ensuing Allegro, in a major key, portrays in its



害怕吧！)。隨後的〈快板〉以大調寫成，活躍熱鬧，無論情緒和色彩都變化多端，將唐喬望尼的性格刻劃得活靈活現。

唐喬望尼獵豔時經常驚險萬分，但每次都化險為夷，而忠心耿耿的僕人利波雷洛也一直追隨左右。利波雷洛所唱的〈小姐，這是我主人曾愛過的女子名單〉（也就是所謂的「名單詠嘆調」）是莫扎特最有名的詠嘆調之一。利波雷洛將主公所有豔遇一一列出一意大利六百四十次、德國二百三十一、法國一百次、土耳其九十一、而家鄉西班牙高達一千零一次，令人瞠目結舌！

雖然維也納的審查官說《費加羅的婚禮》「寫得太放蕩，不適合自尊自重的觀眾」，但莫扎特仍繼續寫下去，深信只待他把歌劇完成，皇帝見他寫得這麼好，就會恩准《費加羅的婚禮》上演。《費加羅的婚禮》寫作過程十分迅速；據龐蒂所言：「快得像我才寫好歌詞，莫扎特就已經將歌詞譜好曲。」結果皇帝不情不願地讓《費加羅的婚禮》在維也納上演，1786年5月1日首演。所有情節都發生在同一天：費加羅（阿瑪維法伯爵的男僕）迎娶蘇珊娜的大喜日子。第一幕結束時，阿瑪維法發現他的侍童凱魯比諾躲在蘇珊娜的房間裡。其實伯爵早已疑心凱魯比諾對伯爵夫人（也就是阿瑪維法的太太）有非分之想，因此對凱魯比諾大為不滿；可是阿瑪維法又不敢公然懲誡凱魯比諾，怕被人發現他自己藏身蘇珊娜房間內，對蘇珊娜有不軌企圖，於是把凱魯比諾派到塞維爾從軍。阿瑪維法這時唱出詠嘆調〈再也不能〉嘲笑凱魯比諾，說凱魯比諾在塞維爾會嘗到斯巴達生活方式的滋味。

bustling character, frequent changes of mood and colour, the character of Don Giovanni.

Throughout the opera, as Don Giovanni escapes from one dangerous liaison to another, he is followed and supported by his faithful manservant, Leporello. It is Leporello who sings one of the most famous arias Mozart ever wrote, the so-called "Catalogue Aria" in which he lists all of his master's female conquests, *Madamina, il catalogo e' questo* - 640 in Italy, 231 in Germany, 100 in France, 91 in Turkey and, on his home soil in Spain, a staggering 1001!

Despite being described by the Viennese censors as "too licentious written for a self-respecting audience", Mozart persisted in writing *Le Nozze di Figaro*, convinced that once it was completed the Emperor would see what a fine work it was and allow it to be performed. It was written in a remarkably short space of time - to quote da Ponte, "as fast as I wrote the words Mozart set them to music" - and the Emperor grudgingly allowed it to be staged in Vienna on 1st May 1786. The entire action of the opera takes place on the day that Count Almaviva's manservant, Figaro is to marry Susanna. At the end of the first act, Almaviva finds his young page, Cherubino, hiding in Susanna's quarters. The Count was already suspicious that Cherubino had designs on his own wife, and disapproves of him in general, but cannot punish him publicly for fear that it will be revealed that he himself was only there with the intention of propositioning Susanna. Instead he sends him off to join his regiment in Seville, teasing him about the Spartan lifestyle he will experience there in the aria *Non più andrai*.

## 孟德爾遜

# FELIX MENDELSSOHN (1809-1847)

《亞達莉》，op. 74：  
教士的戰爭進行曲

《以利亞》，op. 70：  
罷了，罷了

*Athalie*, op.74: War March of the Priests  
*Elijah*, op.70: Es ist genug

今時今日，大家都知道莫扎特是個令人驚嘆的奇才，可是孟德爾遜在智力、藝術和運動各方面都更勝莫扎特。孟德爾遜精通運動、哲學和藝術，音樂方面也多才多藝（作曲、小提琴、鋼琴和管風琴），十來歲時已源源不絕地寫出多首傑作。孟德爾遜以三十八之齡英年早逝；很多人都說孟德爾遜的巔峰來得太早，死前多年已經江郎才盡。然而，從今晚演出的兩首作品可見事實並非如此。

1844年（這一年孟德爾遜三十五歲，已算是他的「晚年」），拉辛的話劇《亞達莉》重演（是私人性質的演出），普魯士國王腓特烈·威廉四世委約孟德爾遜創作劇樂。《亞達莉》劇樂包括序曲、四首聲樂曲、還有壯麗的〈教士的戰爭進行曲〉。時至今日，〈教士的戰爭進行曲〉仍是孟德爾遜最膾炙人口的旋律之一。

While Mozart is renowned in our time for having been an astonishing prodigy, Mendelssohn easily outstripped him in terms of sheer intellectual, artistic and physical development, not only excelling as an athlete, philosopher, artist and all-round musician (composer, violinist, pianist, organist), but producing a stream of masterpieces long before his twentieth birthday. Indeed, the oft-stated view is that Mendelssohn peaked too early and had burnt himself out creatively long before his premature death at the age of thirty-eight. That this is not true is borne out by the two examples of his music we hear in today's concert.

In 1844, at the grand old age of thirty-five, Mendelssohn completed incidental music for a private staging of Racine's *Athalie* commissioned by King Friedrich Wilhelm IV of Prussia. This comprised an Overture, four vocal numbers, and the majestic *War March of the Priests* which remains to this day one of Mendelssohn's most famous melodies.



兩年後，孟德爾遜最精彩的合唱作品、神劇《以利亞》在英國伯明翰首演，自此成為世界各地合唱團的曲目。孟德爾遜原信奉猶太教，六歲時改信基督教。他長大後對自己的宗教傳統深深著迷，於是寫作了一系列作品〔包括《亞達莉》〕歌頌猶太教和基督教的共同人物。《以利亞》歌頌《舊約聖經》裡的先知以利亞。以利亞認為自己的使命是要阻止同伴拜偶像，要令他們皈依上帝，但他覺得自己失敗了；思忖之際就唱出感人肺腑的詠嘆調〈罷了，罷了〉。

《以利亞》的英文版本雖較廣為人知，但孟德爾遜的初稿卻是以德文譜曲。正當大部分的現代演出均以英文版本演繹，沈洋則選擇呈獻原汁原味的〈罷了，罷了〉德文原著版本。

Two years later, Mendelssohn's greatest choral masterpiece, the oratorio *Elijah*, was given its first performance in Birmingham, England, and remains in the repertoire of choral societies and large choirs the world over. Having been converted from Judaism to Christianity when he was just six, Mendelssohn in later life became fascinated in his religious heritage and wrote a series of works (of which *Athalie* was one) celebrating those figures common to both Jewish and Christian teaching. With *Elijah* he celebrated the great Old Testament prophet who, in the deeply moving aria *Es ist genug*, contemplates what he believes to have been the failure of his mission to convert his fellow away from their praising of false gods.

Although it is known primarily as an English work, *Elijah* was devised and composed in the German language first (its German title being 'Elias'). While most modern performances are in English, tonight Shenyang has chosen to sing the aria in its original language – as *Es ist genug*.

坎睿思  
Chen Reiss  
女高音 soprano



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## 奧芬巴赫

# JACQUES OFFENBACH (1819-1880)

《藍鬍子》序曲

*Bluebeard Overture*

《霍夫曼的故事》：  
燦爛的鑽石

*Les contes d'Hoffmann: Scintille diamant*

奧芬巴赫生於德國，原名雅各布埃貝斯特，後來改名「也克·奧芬巴赫」——他父親正是來自一條名叫「奧芬巴赫」的村落。奧芬巴赫十四歲移居巴黎，後來成為當時最受歡迎的作曲家之一，著有百多齣輕歌劇和小歌劇。

歌劇《藍鬍子》的序曲輕鬆悅耳，屬奧芬巴赫的典型風格。《藍鬍子》1866年首演，十年內已在遙遠的紐約和悉尼演出，觀眾對煉金術士尋找第六任妻子的故事大感興趣。現在此劇演出機會不多，但奧芬巴赫另一齣歌劇《霍夫曼的故事》卻仍十分受歡迎，也大概是他成功的單一作品。可是，他未及完成《霍夫曼的故事》就與世長辭，沒能親睹首演時（1881年2月10日，巴黎）觀眾的熱烈反應；而且也肯定沒聽過任何人唱過詠嘆調〈燦爛的鑽石〉——因為〈燦爛的鑽石〉是1904年才為蒙地卡羅的演出加上的，歌詞由《霍夫曼的故事》劇作家的兒子撰寫。

Born in Germany as Jakob Eberst but widely known as Offenbach after the village from which his father had originated, Jacques Offenbach went to Paris at the age of fourteen where he subsequently became one of the most popular composers of the day, producing over a hundred light operas and operettas.

Typical of his light, tuneful style is the *Overture* to his opera *Bluebeard* which was first staged in 1866 and within a decade had been heard as far afield as New York and Sydney, its story of an alchemist in search of his sixth wife attracting considerable interest amongst audiences. It is less often heard today, but one of Offenbach's operas which is still hugely popular is *Les contes d'Hoffmann* which was probably his greatest single success, although he never lived to complete it or see its triumphal premiere in Paris on 10th February 1881. He certainly never heard anyone sing one its aria *Scintille diamant* since this was only inserted into the work in 1904 for a production in Monte Carlo, the additional words by the son of the original librettist.





## 古諾

# CHARLES GOUNOD (1818-1893)

《浮士德》：  
你假裝睡著了

*Faust: Vous qui faites l'endormie*

古諾將歌德的話劇《浮士德》改編成歌劇，1859年3月19日在巴黎首演。古諾跟隨原著內容，講述年老的浮士德博士生無可戀，正要自行了斷時卻聽見有人載歌載舞，分散了注意力。他轉而請求魔鬼〔化身成梅菲斯托〕幫助他追尋人間最快樂的事物。

梅菲斯托就教他全心全意追尋愛情。梅菲斯托把浮士德變成一個英俊青年，利用可愛的瑪格麗特來引誘他。在瑪格麗特屋外的街上，梅菲斯托對瑪格麗特唱出無禮的情歌〈你假裝睡著了〉；瑪格麗特的兄長大怒之下衝出家門，卻被浮士德捅了一刀（當然梅菲斯托也有幫浮士德一把）。

Premiered in Paris on 19th March 1859, Gounod's *Faust* follows the antics of the old and disillusioned doctor of Goethe's original play as, distracted from a suicide attempt by the sound of dancing, seeks out the devil (in the guise of Mephistopheles) and asks him to help him on his quest for the ultimate in human happiness.

Mephistopheles directs him to the single-minded pursuit of love and, having transformed Faust into a handsome young man, first entices him with the lovely Marguerite. In the street outside Marguerite's house, Mephistopheles serenades her with an offensive song *Vous qui faites l'endormie* which so enrages her brother, that he rushes out and is stabbed by Faust (with a little help from Mephistopheles).



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# 阿諾

## MALCOLM ARNOLD (1921-2006)

「周年紀念」  
序曲，op. 99

*Anniversary Overture, op. 99*

今年是港樂成為職業樂團的四十周年紀念。現在的香港是個名副其實的國際大都會，既保留了華夏文化傳統，也享有行政自治，兩者都令香港引以為傲。可是1947年的情況卻截然不同：恐怖的日佔時期才過去不久，當時仍是英國殖民地的香港，試著向嚴肅音樂的世界邁進。中英管弦樂團就在這年成立，後來易名為香港管弦樂團。樂團成立二十一周年時也委約作曲家寫作新曲誌慶；今年樂團邀請香港或華裔作曲家作曲，但當年卻邀請英國最有吸引力、最受歡迎的作曲家阿諾。

1968年的香港管弦樂團仍是業餘團體（六年後才完全轉為職業樂團），阿諾的樂曲對樂師的要求也不高，但氣氛歡欣熱鬧，當中一個模仿中國音樂的樂段也寫得不俗。

中譯：鄭曉彤

This year the Hong Kong Philharmonic celebrates its 40th anniversary as a professional orchestra. It does so in a truly global city, proud of its Chinese heritage and of its own administrative autonomy. Back in 1947 things were very different as, emerging from the horrors of the Japanese occupation and subjected to the rule of a colonial power based in England, the city took its first tentative steps into the world of serious music. That year the Sino-British Orchestra was founded, later renaming itself the Hong Kong Philharmonic Orchestra. To mark its 21st anniversary it commissioned a new work, not from a Hong or Chinese composer as we do for this season's celebrations, but from one of England's most engaging and popular composers of the day, Malcolm Arnold.

In 1968 the Hong Kong Philharmonic Orchestra was very much an amateur body (its move to fully professional status was not to come for another six years) and Arnold's music makes only modest demands on the players, but it is full of festive cheer and includes a nice little moment of pseudo-Chinese music.

DR MARC ROCHESTER



# 黃自

## HUANG ZI (1904-1938)

《思鄉》

*Homesickness*

《花非花》

*Flowers in the Morning Mist*

《踏雪尋梅》

*Plum Blossoms in the Snow*

在二十世紀初到西方留學的芸芸眾音樂家中，黃自（1904-1938）應該是少數受過真正專業作曲訓練的作曲家。黃自是上海人，1924年赴美國俄亥俄州奧柏林學院留學，攻讀心理學，後於1928年轉入耶魯大學唸作曲，1929年畢業後回國，於上海國立音樂專科學校教授作曲，桃李滿門，為中國作曲訓練了不少人材，其門生如賀綠汀、劉雪庵及林聲翕等均為中國具影響力的作曲家，是民國時期中國專業作曲的重要拓荒者。

今夜三首短曲：《思鄉》〔韋瀚章詞 1933〕、《踏雪尋梅》〔劉雪庵詞 1935〕及《花非花》〔唐·白居易詞 1935〕，均是雋永可人的小品。其鋼琴伴奏明顯承接舒伯特及舒曼的德、奧藝術歌曲的風格，不過以中國詩詞入樂。

Among Chinese musicians who studied in the West during the early 20th century, Huang Zi (1904 -1938) was one of the few composers who undertook formal training in composition. Originally from Shanghai, Huang went to the U.S. in 1924 to study at Oberlin College in Ohio, majoring in psychology. In 1928 he entered Yale University to study composition, and returned to China after graduating in 1929. He subsequently joined the Shanghai National Conservatory of Music where he nurtured a whole generation of Chinese composing talent. Many of his students, including He Luting, Liu Syue-an and Lin Sheng-shih, were influential Chinese composers who were early pioneers in the field of professional composition during the Republic of China era.

This evening three short, delightful and timeless classics will be performed; *Homesickness* (lyrics by Harold Wei Hanzhang, 1933), *Plum Blossoms in the Snow* (lyrics by Liu Syue-an, 1935) and *Flowers in the Morning Mist* (lyrics by Tang Dynasty's Bai Juyi, music composed in 1935). The piano accompaniment reveals the distinct influence of Schubert and Schumann and the songs follow the German lieder tradition while infusing classical Chinese poetry into the music.

# 黃自

## HUANG ZI (1904-1938)

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《思鄉》作詞者韋瀚章為廣東人，曾任上海國立音樂專科學校註冊主任，與黃自是同事。其詞清麗幽雅，直追李清照、黃庭堅及蘇軾等宋詞大家，思鄉閒情，願與春同去。

《踏雪尋梅》的作詞者是黃自的學生劉雪庵（其〈追尋〉與〈紅豆詞〉為傳世之作）。跳躍而活潑的鋼琴伴奏襯託著以大三和弦為框架的旋律，天真瀟灑地勾出了雪後初晴、臘梅處處、驢鈴聲聲，一片清新的大自然景象。

《花非花》是唐代大詩人白居易的一首小令，詠嘆春夢飄忽，非花非霧，夜來如夢，去似朝雲無覓處。此歌曲近似詩詞吟誦，簡潔的兩句，足以令人低迴不已，是今晚三首歌曲流傳最廣的一首。其純樸優美，琅琅上口的旋律，曾被編入了林子祥唱的《每一個晚上》中，成了香港粵語流行曲中副歌。其流傳亦不止於流行曲，每年維園六四燭光晚會中必唱的一曲《中國夢》亦用這旋律，可見其在香港社會認受性之高。

Harold Wei Hanzhang, who wrote the words for *Homesickness*, was originally from the Guangdong province. He worked with Huang at the Shanghai National Conservatory of Music in an administrative capacity. Wei's poems display a delicate, elegant beauty that rivals those of Song Dynasty masters such as Li Qingzhao, Huang Tingjian and Su Shi. In *Homesickness*, Wei depicted the protagonist's quietly lingering yearning for home, which is awoken as the petals fall and are carried down the stream on a late spring day.

The lyrics of *Plum Blossoms in the Snow* were written by Huang's student Liu Syue-an, who himself composed a number of timeless classics including *Searching* ("Zhui Xun") and *Song of The Red Bean* (set to a famous poem from Chinese literature classics *Dream of the Red Chamber*). In *Plum Blossoms* the melody is contained within the framework of a major triad accompanied by the piano's vivid staccato, portraying from a child's joyful and carefree perspective, a bright, open field covered by a fresh blanket of snow, in the sun shine as donkey bells ring and plum trees come to a splendid full blossom.



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把這三首原以鋼琴伴奏的短曲編成管弦樂團伴奏，相信編曲者莎朗嘉免不了要重覆其中一些動人的旋律，且聽聽其編配如何把聽眾帶入黃自三十年代的非花踏雪思鄉夢！

余少華教授

*Flowers in the Morning Mist* sets a short poem by Tang dynasty literary giant Bai Juyi. The song expresses the elusive beauty of spring and youthful dreams, evoking poetic imagery of flowers behind the mist, or a veil of mist that could have been a field of flowers. Its speaks softly of this transient fantasy, straying into one's dreams at night and vanishing without a trace with the morning clouds as the sun rises. Its memorable melody is marked by an elegant simplicity, and adapted into the refrain of a pop song by Cantonese singer George Lam. In addition to its appearance in the realm of pop music, the song was also adapted into a song entitled *Chinese Dream*, featured every year at the 4th June candlelight vigil at the Victoria Park. This ritual is another testament to the song's affinity to the Hong Kong people's hearts and its lasting popularity in the city.

These three pieces were originally written with solo piano accompaniment. With new orchestrations by Gerard Salonga, I am sure these beautiful melodies will be given a new lease of life. Let's see how they lead us into Huang's 1930s dreamland where the imagination of flowers and mist merges into the longing for home, as one treads on a soft blanket of snow!

BY PROFESSOR YU SIU-WAH  
ENGLISH TRANSLATION BY SHERYL SZE



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# 羅傑斯

## RICHARD RODGERS (1902-1979)

《天上人間》:	<i>Carousel: Carousel Waltz</i>
天上人間華爾茲	<i>South Pacific: Some enchanted evening</i>
《南太平洋》: 迷人的夜晚	<i>State Fair: It might as well be spring</i>
《嘉會良緣》: 或許春天來了	<i>Carousel: You'll Never Walk Alone</i>
《天上人間》: 你永不會獨行	

羅傑斯生於紐約長島，在紐約市哥倫比亞大學和音樂藝術學院（現稱「茱莉亞音樂學院」）求學。他第一齣大受歡迎的百老匯音樂劇是《加里克狂歡》，那年羅傑斯才二十三歲。他日後陸續寫出五十多齣成功的音樂劇、大量一聽難忘的歌曲、電視主題曲和音樂會作品。

〈天上人間華爾茲〉選自《天上人間》。《天上人間》的歌詞由奧斯卡·哈曼斯坦二世撰寫，1945年4月在紐約首演。10年後，《天上人間》電影版問世，觀眾反應也十分熱烈。在羅傑斯和哈曼斯坦合作的多齣作品裡，最成功的要數《南太平洋》。《南太平洋》1949年4月7日在紐約首演，劇中多首歌曲都成了長青金曲，包括〈迷人的夜晚〉。

電影方面，羅傑斯與哈曼斯坦也有許多大受歡迎的作品，但一開始就是為電影院而寫的只有《嘉會良緣》。《嘉會良緣》1945年發行，〈或許春天來了〉就是其中一首樂曲。

今晚最後一首羅傑斯的作品也選自《天上人間》。〈你永不會獨行〉是他最膾炙人口的旋律之一，雖然足球球迷（尤其利物浦的擁躉）也許認為〈你永不會獨行〉是自己的歌。

中譯：鄭曉彤

Born in Long Island, New York, Richard Rodgers was educated at Columbia University and the Institute of Musical Art (now the Juilliard School) in New York City. He was just twenty-three when he produced his first Broadway success, *Garrick Gaieties*, and went on to produce a stunning array of over fifty successful musicals as well as a host of memorable songs, TV themes and concert pieces.

*Carousel Waltz* comes from one of the many works in which Rodgers collaborated with the lyricist Oscar Hammerstein II and was first staged in New York in April 1945. It was turned into a successful film ten years later. Perhaps Rodgers and Hammerstein's most successful collaboration was *South Pacific* which premiered in New York on 7th April 1949. Among its enduring hit songs is the lovely *Some enchanted evening*.

Of Rodgers and Hammerstein's notable film successes, only one was originally conceived for the cinema; that was *State Fair* which was released in 1945 and included the song *It might as well be Spring*.

Ending this Richard Rodgers segment as we began it with music from *Carousel*, we encounter one of his most famous melodies, although one which, soccer fans (especially those with an allegiance to Liverpool FC), might feel belongs exclusively to them, *You'll Never Walk Alone*.

DR MARC ROCHESTER



《唐喬望尼》：小姐，  
這是我主人曾愛過的女子名單

我的夫人，這裡有一張名單，  
都是與我主子相好過的美人；  
是我自己做的名單；  
看好了！和我一起讀。  
意大利：六百四十人；  
德國：二百三十人；  
一百個在法國，  
土耳其也有九十一。  
可是在西班牙，  
已經有一千零一位。  
裡面有農村姑娘，  
僕人、鄉民，  
裡面有伯爵夫人、男爵夫人  
侯爵夫人和公主。  
裡面有每一個階級、  
每種身材、每個年紀的女性。  
金髮的，他一般會  
讚賞她們的儀態，  
棕髮的，就讚她們的忠貞，  
灰髮的，就讚她們的甜美。  
冬天他愛環肥，  
夏天他愛燕瘦；  
豐滿的氣派十足，  
嬌小的魅力四射，  
他找上年紀的人，  
因為他愛為名單加添新名字；  
他最愛的是少女。  
他不在乎一個女人是否有錢、  
是醜是美；  
只要她是穿裙子的，  
你就知道他會怎樣做。

《費加羅的婚禮》：  
再也不能

你永遠也不能再日夜飛舞不休，  
騷擾閨女們安睡。  
你這小納西瑟斯，  
你這阿多尼斯愛神。  
你永遠不能再戴著漂亮的羽毛  
或是那輕佻的帽子。  
那鬢髮、那高貴的儀態、  
或是那嫵媚的、緋紅的雙頰！  
〔你將〕和士兵們在一起，巴克斯啊！  
鬍鬚、小背包，  
背著槍、配著劍，  
頭頸挺直、面容嚴肅。  
一個大頭盔，或是一大塊纏頭布，  
榮耀很多，可是薪水卻很少。  
取代舞蹈的  
是在泥濘裡的長征。  
越過高山，穿過峽谷，  
涉過冰雪，在酷熱底下飽受煎熬，  
向號角、  
砲彈與火砲進發，  
爆炸的巨響讓你的耳朵嗡嗡作響。  
凱魯比諾，向勝利進發！  
向軍人的榮光，進發！

*Don Giovanni:*  
*Madamina, il catalogo è questo*

Madamina, il catalogo è questo  
Delle belle che amo' il padron mio;  
un catalogo egli è che ho fatt'io;  
Osservate, leggete con me.  
In Italia seicento e quaranta;  
In Almagna duecento e trentuna;  
Cento in Francia, in Turchia novantuna  
Ma in Ispagna son già' mille e tre.  
V'han fra queste contadine,  
Cameriere, cittadine,  
V'han contesse, baronesse,  
Marchesine, principesse.  
E v'han donne d'ogni grado,  
D'ogni forma, d'ogni età'.  
Nella bionda egli ha l'usanza  
Di lodar la gentilezza,  
Nella bruna la costanza,  
Nella bianca la dolcezza.  
Vuol d'inverno la grassotta,  
Vuol d'estate la magrotta;  
È la grande maestosa,  
La piccina e ognor vezzosa,  
Delle vecchie fa conquista  
Pel piacer di porle in lista;  
Sua passion predominante  
È la giovin principiante.  
Non si picca-se sia ricca  
Se sia brutta, se sia bella;  
Purche' porti la gonella,  
Voi sapete quel che fa.

My lady, this is the list of the beauties  
that my master has loved;  
a list that I made myself;  
Observe! Read with me.  
In Italy six hundred and forty;  
In Germany two hundred and thirty one;  
One hundred in France,  
Turkey ninety one;  
But in Spain, already a thousand and one.  
There are among these peasant girls,  
Servants, townspeople,  
There are countesses, baronesses,  
Marquesses, princesses.  
And there are women of every class,  
Of every shape, of every age.  
With the blondes he usually  
Praises their manners,  
With the brunettes their faithfulness,  
With the grey-haired ones their sweetness.  
In the winter he wants the heavy ones,  
In the summer he wants the slim ones;  
The big ones are majestic,  
the little ones are charming,  
He goes after the old ones  
for the pleasure of putting them on the list;  
His over-riding passion  
are the adolescents.  
He doesn't care if a woman is rich  
if she's ugly, if she's pretty;  
as long as she has a skirt on,  
you know what he does.

*Le Nozze di Figaro:*  
*Non più andrai*

Non più andrai, farfallone amoroso,  
Notte e giorno d'intorno girando,  
Delle belle turbando il riposo,  
Narcisetto, Adoncino d'amor.  
Non più avrai questi bei penacchini,  
Quel cappello leggiere e galante,  
Quella chioma, quell'aria brillante,  
Quel vermiglio donnesco color!  
Fra guerrieri, poffar Bacco!  
Gran mustacchi, stretto sacco,  
Schioppo in spalla, sciabla al fianco,  
Collo dritto, muso franco,  
Un gran casco, o un gran turbante,  
Molto onor, poco contante.  
Ed in vece del fandango  
Una marcia per il fango.  
Per montagne, per valloni,  
Con le nevi, e i solioni,  
Al concerto di tromboni,  
Di bombarde, di cannoni,  
Che le palle in tutti i tuoni,  
Cherubino, alla vittoria!  
Alla gloria militar!

Never again, my amorous butterfly  
Will you flutter around day and night,  
Disturbing the sleep of maidens.  
You little Narcissus, you Adonis of love.  
Never again will you wear fine feathers  
Or that light and jaunty hat,  
Those curls, those airs and graces,  
Or sport that feminine blush!  
Among soldiers, by Bacchus!  
With a moustache and kit bag,  
A gun on your back, sword at your side,  
Your neck straight, your face stern.  
A large helmet or a great turban,  
Lots of honour, but very little pay.  
And instead of dancing,  
A long, muddy march.  
Over mountains, through valleys,  
Wading through snow, blistering in heat,  
To the call of bugles,  
Of shells and cannons,  
Whose blasts make your ears ring.  
Cherubino, onwards to victory!  
On to military glory!

## 《以利亞》，op. 70：罷了，罷了 *Elijah, op. 70: Es ist genug*

罷了，罷了；噢，耶和華啊，  
現在就取去我的性命吧，  
因為我並不比我的列祖好！  
我再也不想活下去，  
現在就讓我死去吧，  
我的日子全是白活的了！  
我為耶和華——  
萬軍之神大發熱心！  
因為以色列人  
背棄了你的約，  
拆毀了你的祭壇，  
用刀殺死了你的眾先知，  
只剩下我一個人，  
就只我一人，  
他們還在尋索，要取去我的性命。

Es ist genug!  
So nimm nun, Herr, meine Seele!  
Ich bin nicht besser denn meine Väter.  
Ich begehre nicht mehr zu leben,  
denn meine Tage sind vergeblich gewesen.  
Ich habe geeifert um den Herrn,  
um den Gott Zebaoth,  
denn die Kinder Israels haben deinen Bund  
verlassen,  
und dein Altäre haben sie zerbrochen,  
und dein Propheten mit dem Schwert erwürgt.  
Und ich bin allein übriggeblieben;  
und sie stehen danach, daß sie mir mein  
Leben nehmen!  
Es ist genug!  
So nimm nun, Herr, meine Seele!  
Ich bin nicht besser denn meine Väter.  
Nimm nun, o Herr, meine Seele!

It is enough; O Lord,  
now take my life,  
for I am not better than my fathers!  
I desire to live no longer:  
now let me die,  
for my days are but vanity!  
I have been very jealous  
for the Lord God of Hosts!  
For the children of Israel  
have broken Thy covenant,  
and thrown down Thine altars,  
and slain all Thy prophets —  
slain them with the sword:  
and I, even I, only am left;  
and they seek my life to take it away.

## 《霍夫曼的故事》：燦爛的鑽石 *Les contes d'Hoffmann: Scintille diamant*

燦爛的鑽石，  
如鏡子般捕捉翱翔的雲雀  
燦爛的鑽石，引誘她，  
讓這雲雀、這女子吃下誘餌吧。  
讓它抓住她的心  
讓它把她的生命引進來，  
讓另一位失掉靈魂。  
美麗的鑽石，閃耀吧，  
引誘她吧。

Scintille, diamant,  
Miroir où se prend l'alouette,  
Scintille, diamant, fascine, attire-la  
L'alouette ou la femme a cet appas  
vainqueur  
Vont de l'aile ou du coeur  
L'une y laisse la vie  
Et l'autre y perd son âme.  
Beau diamant, scintille, attire-la.

Sparkling diamond,  
Mirror that catches the lark in flight  
Sparkling diamond, lure her,  
Bring this lark or woman to the bait.  
Let it capture her heart  
Let it draw in her life  
While the other loses his soul.  
Beautiful diamond, sparkling,  
lure her.

## 《浮士德》：你假装睡著了

你這個假装睡著的人，  
你聽不到，  
你聽不到嗎？  
噢，嘉芙蓮，我的甜心  
你聽不到  
我的聲音和我的腳步聲嗎？  
所以你的愛人呼喚你  
所以你的愛人呼喚你  
而你的心也相信他。啊！  
不要開門，我的美人，  
直到珠寶已經戴在你的手指上！

## *Faust: Vous qui faites l'endormie*

Vous qui faites l'endormie,  
N'entendez-vous pas,  
N'entendez-vous pas,  
Ô Catherine, ma mie  
N'entendez-vous pas,  
Ma voix et mes pas?  
Ainsi ton gallant t'appelle  
Ainsi ton gallant t'appelle  
Et ton coeur l'en crois. Ah!  
N'ouvre ta porte, ma belle,  
Que la bague au doigt! etc.

You who are supposed to be asleep,  
Don't you hear  
Don't you hear  
O, Catherine, my sweetheart  
Don't you hear  
My voice and my steps?  
Thus your lover calls you  
Thus your lover calls you  
And your heart believes in him. Ah!  
Don't open the door, my beauty,  
Till the jewel is on your finger! etc.

嘉芙蓮，我愛慕的人，  
為何拒絕  
懇求你的愛人，  
為何拒絕如此甜蜜的吻？  
所以你的愛人懇求你  
所以你的愛人懇求你  
而你的心也相信他。啊！

Catherine que j'adore,  
Pourquoi refuser  
A l'amant qui vous implore  
Pourquoi refuser un si doux baiser?  
Ainsi ton gallant supplie  
Ainsi ton gallant supplie  
Et ton coeur en croit. Ah!

Catherine, whom I adore,  
Why refuse  
To the lover who implores you  
Why refuse such a sweet kiss?  
Thus your lover pleads  
Thus your lover pleads  
And your heart believes in him. Ah!

不要吻他，我的美人，  
直到珠寶已經戴在你的手指上。

Ne donne un baiser, ma mie  
Que la bague au doigt,

Don't give a kiss, my sweetheart,  
Till the jewel is on your finger,



### 《思鄉》

柳絲繫綠  
清明纔過了  
獨自個憑欄無語

更哪堪牆外鶉啼  
一聲聲唱  
不如歸去

惹起了萬種閑情  
滿懷別緒  
問落花 隨渺渺微波  
是否向南流

我願與他同去

### Homesickness

Green threads hang from the willow trees,  
Ching Ming festival has just passed,  
All alone, I lean on the railing silently.

How can I stand the cuckoo's songs,  
beyond the walls,  
Calling and calling: (it) would rather return...

Provoking all kinds of restless emotions,  
my heart is filled with the feeling of absence.  
(I) ask the falling petals floating with the gentle waves:  
are you travelling South?

I wish to go along!

### 《花非花》

花非花  
霧非霧  
夜半來  
天明去  
來如春夢無多時  
去似朝雲無覓處

### Flowers in the Morning Mist

A flower is not a flower  
A mist is not a mist  
At night it comes  
At dawn it goes.  
When it comes, like a dream of springtime, it does not linger.  
When it leaves, like the morning clouds, it goes without a trace.

### 《踏雪尋梅》

雪霽天晴朗  
臘梅處處香  
騎驢把橋過  
鈴兒響叮噹  
響叮噹響叮噹  
響叮噹響叮噹  
好花栽得瓶供養  
伴我書聲琴韻  
共度好時光

### Plum Blossoms in the Snow

After the snow, the sky is sunny and clear,  
the sweet fragrance of plum blossom is everywhere.  
Riding a donkey, (I) crossed the bridge.  
The bells ring: dingdong!  
(They) ring: dingdong! Dingdong!  
Dingdong! Dingdong!  
I picked some nice flowers and keep them in a vase  
They keep me company, along with the sound of books being recited  
and music being played on the qin,  
Together (we) spend some good times.

ENGLISH TRANSLATION BY SHERYL SZE

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梵志登 Jaap van Zweden  
音樂總監 Music Director

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精選梵志登

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《南太平洋》：  
迷人的夜晚

有些迷人的夜晚  
你也許會遇到一個陌生人  
你也許會遇到一個陌生人  
就在擁擠的房間的另一角。  
而你不知何故就知道了，  
你當時已經知道了  
在一些地方，你會再見到她  
一次又一次見到她。

有些迷人的夜晚  
有人可能在笑  
你也許聽到她在笑  
就在擁擠的房間的另一角。  
聽起來似乎很奇怪  
她的笑聲  
將會在你的夢裡  
如歌地響起。

誰能解釋？  
誰能告訴你當中原因？  
愚昧的人給你一些原因  
智者永遠不會這樣試圖。

有些迷人的夜晚  
當你找到真愛  
當你感受到她在呼喚你  
就在擁擠的房間的另一角。  
那你就飛到她身旁吧，  
令她心屬你  
否則你窮此一生  
將會獨自做夢。

你一旦找到她  
永遠不要放手  
你一旦找到她  
永遠不要放手！

*South Pacific:*  
Some enchanted evening

Some enchanted evening  
You may see a stranger,  
You may see a stranger  
Across a crowded room  
And somehow you know,  
You know even then  
That somewhere you'll see her  
Again and again.

Some enchanted evening  
Someone may be laughing,  
You may hear her laughing  
Across a crowded room  
And night after night,  
As strange as it seems  
The sound of her laughter  
Will sing in your dreams.

Who can explain it?  
Who can tell you why?  
Fools give you reasons,  
Wise men never try.

Some enchanted evening  
When you find your true love,  
When you feel her call you  
Across a crowded room,  
Then fly to her side,  
And make her your own  
Or all through your life you  
May dream all alone.

Once you have found her,  
Never let her go.  
Once you have found her,  
Never let her go!

《嘉會良緣》：  
或許春天來了

我從前喜歡的東西，  
我不再喜歡了，  
我想要許多其他東西，  
那些我從未擁有的東西，  
就如我媽媽所說，  
我坐在這裡抱怨  
假裝我有多好，  
明知有人疼我

我和風暴裡的柳樹  
一樣焦急不安，  
我和線上的木偶  
一樣忐忑，  
我會說我有春倦症  
但我知道現在並不是春天。

我天真爛漫又  
極度不滿足，  
像一隻  
沒歌可唱的夜鶯。  
啊，為什麼我有春倦症，  
即使現在根本不是春天？

我不斷幻想  
我在別處，  
走在陌生的街道上，  
聽著我從未、  
從未聽過的話，  
出自一個我還未遇到的男生口中。

我像一隻蜘蛛，  
忙著編織白日夢，  
我像鞦韆上的娃兒般樂不可支，  
我從未見過報春花或玫瑰花蕾，  
知更鳥或是青鳥，  
但是我感到高興又憂鬱，  
彷彿現在就是春天，  
彷彿現在就是，彷彿現在就是，  
彷彿現在就是春天了。



*State Fair:*  
It might as well be spring

The things I used to like,  
I don't like any more,  
I want a lot of other things  
I've never had before,  
It's just like my mamma says,  
I sit around and mourn  
Pretending that I am so wonderful  
and knowing I'm adored

I'm as restless as  
a willow in a windstorm,  
I'm as jumpy as  
a puppet on a string,  
I'd say that I had spring fever,  
But I know it isn't spring.

I'm as starry eyed and  
gravely discontented,  
Like a nightingale without a song to  
sing.  
Oh, why should I have spring fever,  
When it isn't even spring?

I keep wishing  
I were somewhere else,  
Walking down a strange new street,  
Hearing words I have never never  
heard,  
From a man I've yet to meet.

I'm as busy as a spider spinning  
daydreams,  
I'm as giddy as a baby on a swing,  
I haven't seen a crocus or a rosebud,  
Or a robin or a bluebird on the wing,  
But I feel so gay in a melancholy way,  
That it might as well be spring,  
It might as well be, might as well be,  
It might as well be spring.

《天上人間》：  
你永不會獨行

當你走在風暴裡  
把頭高高抬起  
在黑暗裡不要害怕

風暴盡頭  
是金黃色的天空  
還有雲雀的銀音

在風裡繼續走  
在雨裡繼續走  
儘管你的夢想  
被風雨折騰

繼續走、繼續走、  
心裡有夢想  
那你就永遠  
不會獨行

當你走在風暴裡  
把頭高高抬起  
在黑暗裡不要害怕

風暴盡頭  
是金黃色的天空  
還有雲雀的銀音

在風裡繼續走  
在雨裡繼續走  
儘管你的夢想  
被風雨折騰

繼續走、繼續走、  
心裡有夢想  
那你就永遠  
不會獨行

你就永遠不會獨行  
你就永遠不是一個人走。

歌詞中譯：施文慧

*Carousel:*  
You'll Never Walk Alone

When you walk through a storm  
Hold your head up high  
And don't be afraid of the dark

At the end of the storm  
Is a golden sky  
And the sweet silver song of the lark

Walk on through the wind  
Walk on through the rain  
Though your dreams  
be tossed and blown

Walk on walk on  
with hope in your heart  
And you'll never walk alone  
You'll never walk alone

When you walk through a storm  
Hold your head up high  
And don't be afraid of the dark

At the end of the storm  
Is a golden sky  
And the sweet silver song of the lark

Walk on through the wind  
Walk on through the rain  
Though your dreams  
be tossed and blown

Walk on walk on  
with hope in your heart  
And you'll never walk alone  
You'll never walk

You'll never walk  
You'll never walk alone.

《天上人間》：天上人間華爾茲由唐·沃克編曲、《南太平洋》：迷人的夜晚、《嘉會良緣》：或許春天來了及《天上人間》：你永不會獨行由奧斯卡·哈曼斯坦二世填詞、羅伯特·羅素·班納特編曲。  
以上四首音樂由羅傑斯作曲。

*Carousel*: Carousel Waltz - orchestrated by Don Walker, *South Pacific*: Some enchanted evening, *State Fair*: It might as well be spring, *Carousel*: You'll Never Walk Alone - lyrics by Oscar Hammerstein II, orchestrated by Robert Russell Bennett.  
All the above four works were composed by Richard Rodgers.



## 蘇柏軒 PERRY SO

指揮 conductor

蘇柏軒曾參與首屆洛杉磯愛樂指揮計劃，以及於2008年勇奪俄羅斯聖彼得堡第五屆國際浦羅哥菲夫指揮大賽的冠軍和特別獎。

近期曾與以下樂團合作：倫敦愛樂、新加坡交響樂團、日本愛樂、密爾沃基交響樂團、澳洲青年交響樂團、塔斯曼尼亞交響樂團及開羅愛樂。近期樂季，他於世界各地進行首演，包括：倫敦、日本、薩格勒布、首爾及馬來西亞愛樂；亦參與港樂定期舉辦的音樂會演出。

2012年1月，蘇柏軒推出首張專輯，由 Oehms Classics 發行，收錄他與德國小提琴家吉爾曼和開普敦愛樂合作的一系列美國作曲家小提琴協奏曲。

蘇柏軒1982年於香港出生，耶魯大學比較文學系畢業，是著名文學理論家霍奎斯特之徒。他曾跟隨畢保德音樂學院指揮系總監、瑞士指揮家兼名師邁耶學習。他又於希臘雅典贏得米特羅波里斯大獎，並獲香港特區政府民政事務局頒發嘉許狀。蘇柏軒曾任港樂助理指揮〔2008-2010〕及副指揮〔2010-2012〕。

One of the inaugural Dudamel Conducting Fellows at the Los Angeles Philharmonic, Perry So received the first and special prizes at the Fifth International Prokofiev Conducting Competition held in St Petersburg in 2008.

Recent engagements have included the London Philharmonic, Singapore Symphony, Japan Philharmonic, Milwaukee Symphony, Australian Youth, Tasmanian Symphony and Cape Philharmonic orchestras. Recent seasons have seen his debuts with the London, Japan, Zagreb, Seoul and Malaysian Philharmonics, and regular subscription concerts with the Hong Kong Philharmonic (HK Phil).

In January 2012 he released his first commercial recording on the Oehms Classics Label with the German violinist Alexander Gilman and the Cape Town Philharmonic in a programme of American violin concerti.

Born in Hong Kong in 1982, Perry So graduated from Yale University in Comparative Literature. He subsequently studied conducting under Swiss pedagogue Gustav Meier at the Peabody Institute. He was also a prizewinner at the Mitropoulos Competition in Athens and received a commendation from the Hong Kong Home Affairs Bureau for his international musical accomplishments. Perry So was Assistant Conductor (2008-2010) and Associate Conductor (2010-2012) of the HK Phil.

[www.perryso.com](http://www.perryso.com)

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音樂總監 Music Director

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## 沈洋 SHENYANG

低男中音 bass-baritone

沈洋生於天津，於2007年勇奪BBC卡迪夫世界歌唱家大獎，2008年榮獲波爾列堤-布依東尼基金藝術家大獎，2010年於馬林斯基白夜星光藝術節贏得「萬寶龍新聲」榮譽。

沈洋於去年樂季聯同中國國家交響樂團為大型歌劇《詠別》作世界首演，該作由葉小剛為沈洋創作，於北京及柏林愛樂音樂廳上演。此外，他亦積極與多倫多交響樂團及貝勞拿域合作，以及與三藩市交響樂團及合唱團和狄遜湯馬士合作演出。

其他近期重要演出還包括於上海大劇院任駐院藝術家。沈洋亦於北京音樂節亮相，先與中國愛樂和哈丁亮於開幕週末演出，再演繹一場囊括舒伯特、羅偉及馬勒作品的獨唱會。沈洋與史圖加特國際巴赫學院作歐洲巡演，並首度亮相格蘭堡歌劇節以及巴伐利亞國家歌劇院。

13/14年樂季的重要演出包括再度與紐約大都會歌劇院合作，亮相與由珍·葛羅佛指揮的《魔笛》，以及劇院首席指揮雷西的《灰姑娘》。沈洋同時活躍於各大音樂廳，與蒙地卡羅愛樂合作演出貝多芬第九交響曲，以及與三藩市交響樂團演出貝多芬C大調彌撒曲均叫樂迷期待。

現時沈洋為萬寶龍擔任品牌代言人。

Born in Tianjin, Shenyang was winner of the 2007 BBC Cardiff Singer of the World competition, 2008 Borletti-Buitoni Trust Award and 2010 Montblanc New Voices at Stars of the White Nights Festival.

Last season Shenyang gave the world première of the song cycle, *Song of Farewell*, written for him by composer Xiaogang Ye, with the Berlin Philharmonic and the China National Symphony Orchestra, and also performed alongside Jiří Bělohlávek with the Toronto Symphony Orchestra, and Michael Tilson Thomas with the San Francisco Symphony and Chorus.

Other recent highlights included Artist in Residence of the Shanghai Symphony, the opening weekend of the Beijing Music Festival with Daniel Harding and the China Philharmonic as well as a solo recital of Schubert, Loewe, and Mahler, a European tour with the International Bachakademie Stuttgart and débuts at Glyndebourne Festival and Bayerische Staatsoper.

Highlights this season include a return to the Metropolitan Opera in *The Magic Flute*, conducted by Jane Glover, and *La cenerentola* under the baton of Principal Conductor Fabio Luisi. On the concert stage he appears with the Monte-Carlo Philharmonic in Beethoven's Ninth Symphony and the San Francisco Symphony with Beethoven's Mass in C.

Shenyang is a Brand Ambassador for Montblanc.

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Cheung Chi-wai

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逾百年前，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 celebrates 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.



太古集團慈善信託基金自2006年起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。

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。

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

The Swire Group Charitable Trust has been the Principal Patron of the HK Phil since 2006. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

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.

The Hong Kong Philharmonic is financially supported by the Government of the Hong Kong Special Administrative Region  
SWIRE is the Principal Patron of the Hong Kong Philharmonic  
The Hong Kong Philharmonic is a Venue Partner of the Hong Kong Cultural Centre



# 香港管弦樂團

# HONG KONG PHILHARMONIC

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Jing Wang/  
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  
Bei De Gaulle/Third  
Associate Concertmaster



把文晶  
Ba Wenjing



程立  
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桂麗  
Gui Li



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Mao Hua



梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



王亮  
Wang Liang



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



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Fan Ting



■ 趙瀛娜  
Zhao Yingna



▲ 梁文瑄  
Leslie Ryang



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



劉博軒  
Liu Boxuan



冒異國  
Mao Yiguo



潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
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Tomoko Tanaka Mao



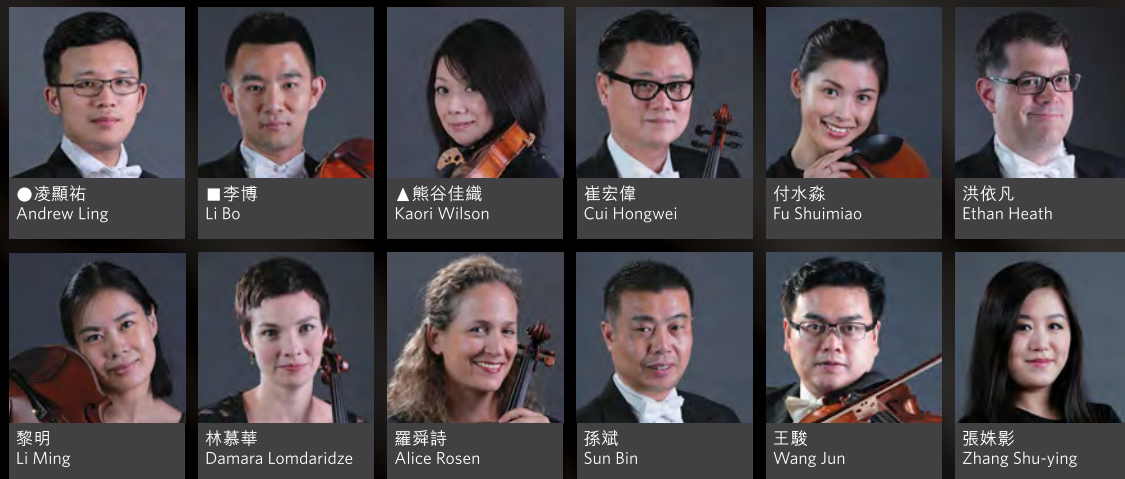
黃嘉怡  
Christine Wong Kar-ye



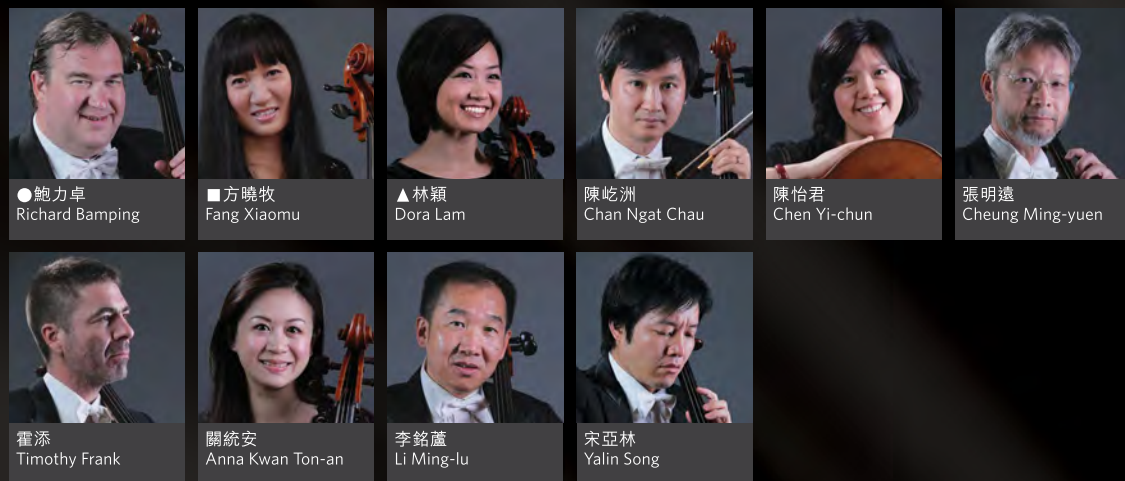
周騰飛  
Zhou Tengfei



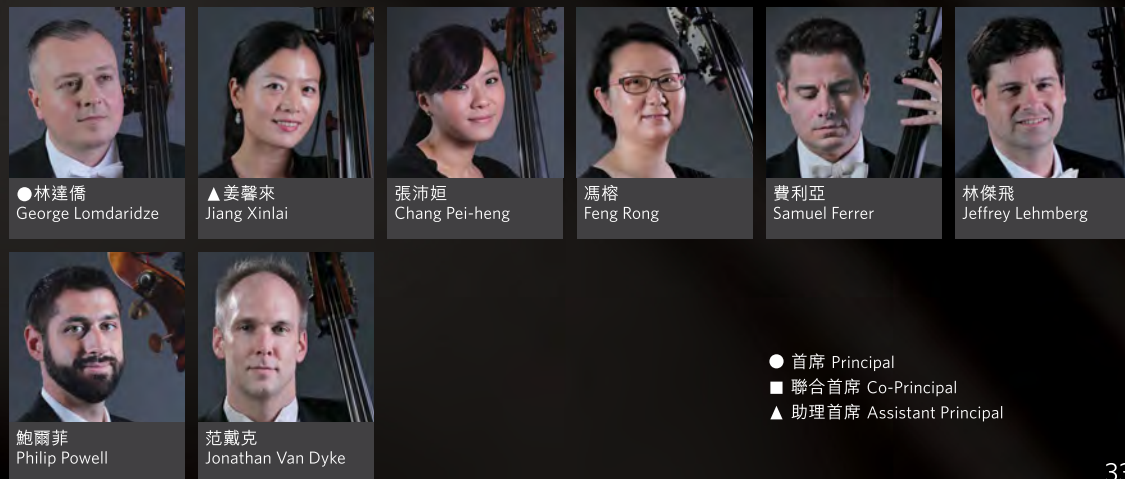
## 中提琴 VIOLAS



## 大提琴 CELLOS



## 低音大提琴 DOUBLE BASSES



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



# 香港管弦樂團

## HONG KONG PHILHARMONIC

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Megan Sterling



▲ 盧韋歐  
Olivier Nowak



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Linda Stuckey

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● 韋爾遜  
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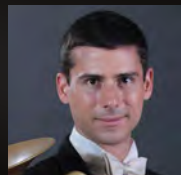
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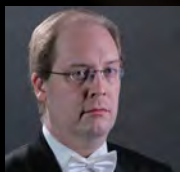


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Raymond Leung Wai-wa



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## 商藝匯萃 PAGANINI PROJECT

此計劃由「商藝匯萃」發起及組織。

汪穗中先生 捐贈  
艾曼·謝曼明 (1907) 小提琴·由冒田中知子小姐使用

張爾惠先生 捐贈  
洛治·希爾 (c.1800) 小提琴·由王亮先生使用

鍾普洋先生 捐贈  
多尼·哈達 (1991) 大提琴·由張明遠先生使用

史葛·羅蘭士先生 捐贈  
安素度·普基 (1910) 小提琴·由張希小姐使用

This project is initiated and organised by Business for Art Foundation.

Donated by Mr Patrick Wang  
Emile Germain (1907) Violin, played by Ms Tomoko Tanaka Mao

Donated by Mr Lowell Chang  
Lockey Hill (c.1800) Violin, played by Mr Wang Liang

Donated by Mr Po Chung  
EDawne Haddad (1991) Violoncello, played by Mr Cheung Ming-yuen

Donated by Mr Laurence Scofield  
Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

## 樂器捐贈 INSTRUMENT DONATION

香港管弦協會婦女會 捐贈

- 所捐贈之罕有樂器
- 安域高·洛卡 (1902) 小提琴·由程立先生使用
  - 桑·巴蒂斯·維爾翁 (1866) 小提琴·由第三副團長朱蓓小姐使用
  - 卡洛·安東尼奧·狄斯多尼 (1736) 小提琴·由倪瀾先生使用

為支持「提升樂團樂器素質計劃」而捐贈之其他樂器

- 德國轉閥式小號兩支
- 德國華格納大號乙套
- 翼號乙支

Donated by The Ladies Committee of the Hong Kong Philharmonic Society

- Rare instruments donated
- Enrico Rocca (1902) Violin, played by Mr Cheng Li
  - Jean-Baptiste Vuillaume (1866) Violin, played by Mrs Bei De Gaulle, Third Associate Concertmaster
  - Carlo Antonio Testore (1736) Violin, played by Mr Ni Lan

Other instruments donated in support of the "Instrument Upgrade and Enhancement Project"

- Two German Rotary Trumpets
- A set of Wagner Tubas
- A Flugelhorn





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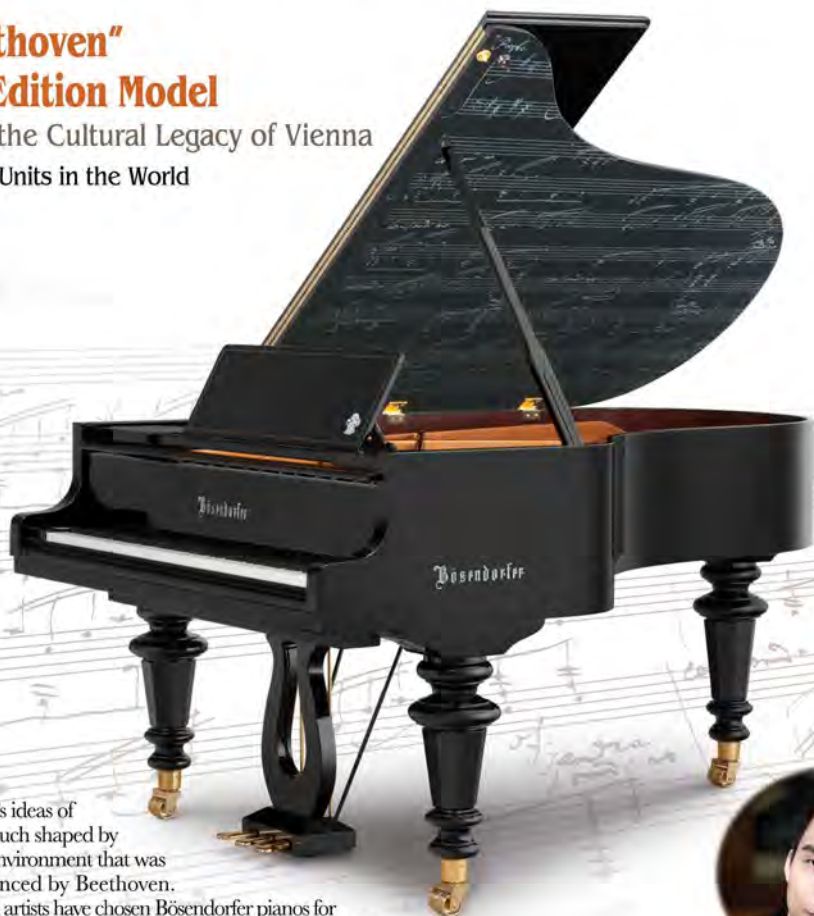
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