

維也納新年音樂會 A VIENNESE NEW YEAR

30 & 31-12-2015
Wed & Thu 8pm
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Concert Hall

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梵志登 Jaap van Zweden
音樂總監 Music Director

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維也納新年音樂會

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FIRST HALF

~35'

- 約瑟夫·史特勞斯：《無憂無慮！》快速波爾卡，op. 271
JOSEF STRAUSS: *Ohne Sorgen!* – Polka schnell, op. 271
 約瑟夫·史特勞斯：《神秘的吸力》(動態) 圓舞曲，op. 173
JOSEF STRAUSS: *Dynamiden (Secret Attractions)* Waltz, op. 173
 卡爾曼：《吉卜賽公主》：嘿啊，這些山是我的故鄉
KÁLMÁN: *The Gipsy Princess: Heia, heia! My Homeland is in the Mountains*
 顧陸赫：雙簧管小協奏曲，op. 18
KLUGHARDT: Oboe Concertino, op. 18
 里夏：《風流寡婦》：維莉亞之歌
LEHÁR: *The Merry Widow: Vilja's song*
 倫拜：《哥本哈根蒸汽火車加洛普》
LUMBYE: *Copenhagen Steam Railway Galop*
 小約翰·史特勞斯：《激情》波爾卡，op. 260
J. STRAUSS II: *Furioso Polka, op. 260*

中場休息 interval

SECOND HALF

~39'

- 小約翰·史特勞斯：《醇酒、美女與歌聲！》圓舞曲，op. 333
J. STRAUSS II: *Wine, Women and Song, op. 333*
 卡爾曼：《伯爵夫人瑪麗莎》：我聽到吉卜賽小提琴
KÁLMÁN: *Countess Maritza: Höre ich Zigeunergeigen*
 倫拜：《夢境》幻想曲
LUMBYE: *Artist Dreams – Fantasia*
 里夏：《萊迪塔》：我的吻熱情如火
LEHÁR: *Giuditta: Meine Lippen, sie küssen so heiss*
 倫拜：《香檳加洛普》
LUMBYE: *Champagne Galop*
 小約翰·史特勞斯：《藍色多瑙河》圓舞曲，op. 314
J. STRAUSS II: *The Blue Danube Waltz, op. 314*


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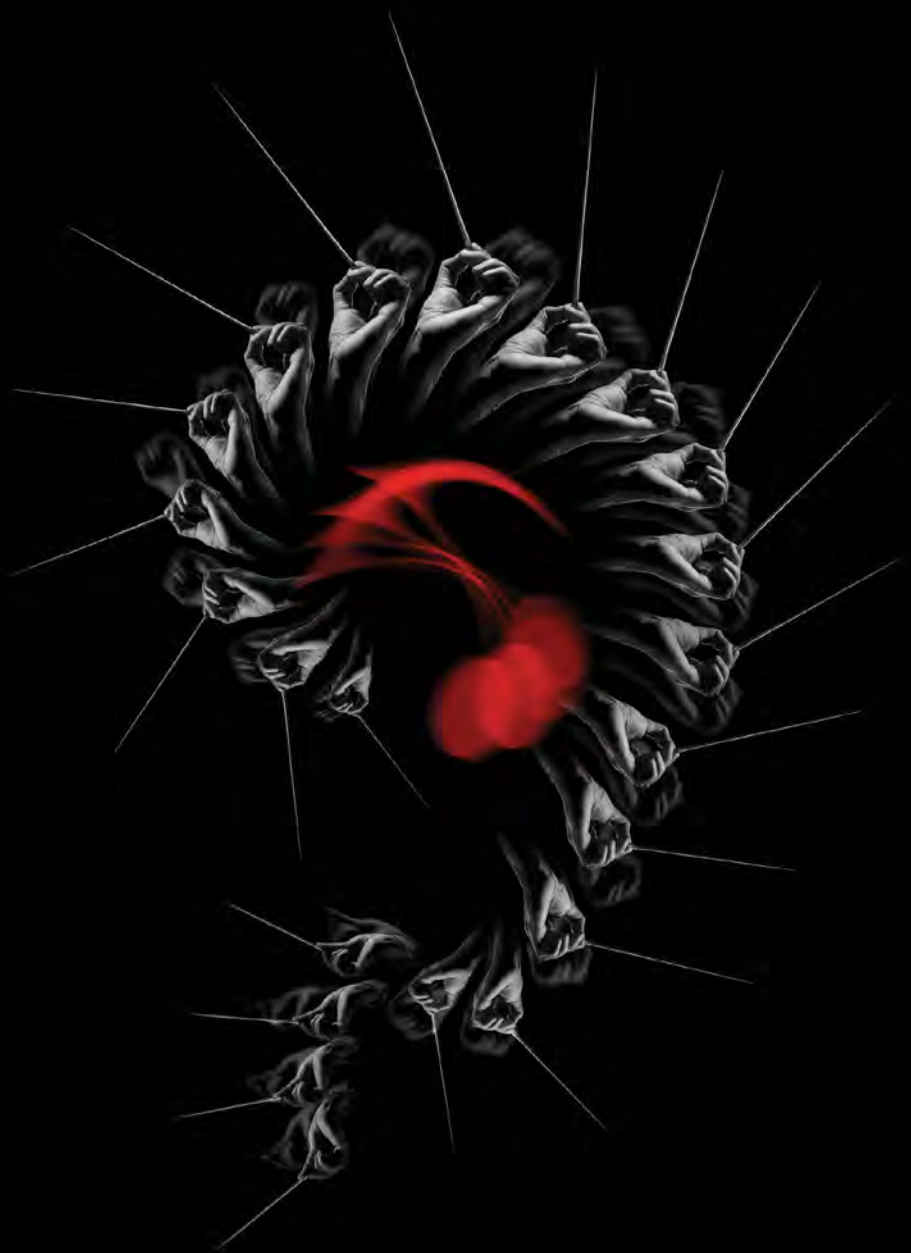
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J A A P

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YUJA WANG, JUNE 2015

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林 凡

志登

〔梵志：清淨之志，登：達到〕



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維也納新年音樂會

A VIENNESE NEW YEAR

香港管弦樂團仝人
祝大家新年快樂！

Everyone at the Hong Kong
Philharmonic Orchestra wishes you
a happy and prosperous new year!

新年音樂會以演奏輕快的維也納舞曲為主，而且早已成為每年一度的音樂盛事。不過原來這個構思其實只有數十年歷史，實在令人意想不到！首個新年音樂會1946年由小提琴家暨指揮卡列斯舉辦，地點在維也納著名的金色大廳（音樂協會大廳）。時至今日，維也納新年音樂會在全世界各地廣播，聽眾數目比任何「嚴肅」音樂的廣播要多。

是晚演出先以約瑟夫·史特勞斯（1827-1870）一首波爾卡和一首圓舞曲掀開序幕。1869年9月22日，約瑟夫·史特勞斯在巴甫洛夫斯克（位於聖彼得堡附近）霍斯音樂廳舉行一場音樂會。「快速波爾卡」《無憂無慮！》就是他特別為這次演出而寫的作品。樂曲精神奕奕，充滿生氣，絲毫聽不出作曲家這時其實已身患重病。他為1865年1月30日在維也納霍夫堡宮雷杜德廳舉行的工業家舞會寫作名為《動態》的圓舞曲，副題是「神秘的吸引」，總演出時間長達十分鐘，藉此呈現磁力的神秘與奇妙。

It has become such an established part of the annual musical calendar that it is surprising to realise that the idea of holding an annual concert of light Viennese dance music only began in 1946 when the conductor and violinist Josef Krips presented the first New Year's concert in Vienna's famous Musikverein (Music Society Hall). Today the Vienna concert is broadcast across the world on New Year's Day reaching a bigger audience than any other "serious" music broadcast in the world.

We begin tonight concert with two dances by **Josef Strauss** (1827-1870), one a polka, the other a waltz. Described as a Polka Schnell ("Fast Polka"), the invigorating *Ohne Sorgen!* ("Without a Care!") was written for a concert Strauss conducted in the Vaux Hall in Pavlosk (near St. Petersburg) on 22nd September 1869. He was quite ill at the time but you would never guess it from this spirited music. For the Industrialists' Ball held on 30th January 1865 in the Redoutensaal at the Imperial Place in Vienna he composed the waltz, *Dynamiden*, which was subtitled "Secret Powers of Attraction". In extending the waltz to almost 10 minutes in length, he evoked the mystery and wonder of magnetism.



一個世紀前，數以千計的維也納民眾顯然對第一次世界大戰無動於衷，紛紛追捧新興的音樂風尚——輕歌劇，因此音樂會經理人就從外地請來幾位至少能寫輕歌劇的好手，來滿足維也納一眾輕歌劇愛好者的需求。匈牙利作曲家**卡爾曼**（1882-1953）就是其中之一。1910年他被招攬到維也納，創作的輕歌劇多達廿多齣，其中一齣最受歡迎的就是《吉卜賽公主》。此劇1915年11月17日首演後，有樂評寫道：「〔音樂〕一隻腳踏在匈牙利的土地上，另一隻踏在舞廳裡，也就是維也納圓舞曲的發祥地。」故事開始時，著名酒館歌手蕭菲亞唱出《嘿啊，這些山是我的故鄉》，想起在匈牙利山區的老家。

顧陸赫（1847-1902）曾在德國多個城市擔任指揮及劇場導演，直至他54歲時遽然離世為止。他在威瑪工作時認識了李斯特，並漸漸受華格納影響。他幾齣歌劇都具華格納風格，甚至連遭遇也類似：華格納的音樂曾遭幾所劇院拒演，顧陸赫其中一齣歌劇也被相同的劇院拒演。除了歌劇，顧陸赫還寫作了五首交響曲和幾首短小的協奏曲，獨奏樂器分別是小提琴、大提琴、低音單簧管和雙簧管。他的**雙簧管小協奏曲**寫於威瑪，時間約在1870年，但1874年才出版。音樂從頭到尾一氣呵成，但也跟隨基本的三樂章輪廓。第一樂章發揮雙簧管明亮而充滿田園氣息的特

A century ago, apparently impervious to the First World War, the Viennese public flocked in their thousands to the city's latest musical craze, operetta. Several composers who were adept at writing operettas (if nothing else) were therefore brought to the city by various impresarios keen to feed the seemingly insatiable appetites of the Viennese operetta-loving audience. One such was **Imre Kálmán** (1882-1953) who had been lured to Vienna in 1910 from his native Hungary. He was to write almost two dozen operettas. One of the most popular being *The Gypsy Princess* which was first staged on 17th November 1915 which, as a contemporary critic wrote, "stands with one foot in the Hungarian soil with the other in the dance halls from which the Viennese waltz came". The operetta opens with Sylvia, a famous cabaret singer, dreaming of her home in the Hungarian mountains in the famous song **Heia, heia! My Homeland is in the Mountains**.

August Klughardt (1847-1902) worked as a conductor and theatre director in various German cities until his sudden death at the age of 54. It was during a stint at Weimar that he met Liszt and came under the influence of Wagner. He wrote a few operas – so like Wagner's own that one of them was banned by theatres who also banned Wagner's music – five symphonies and brief concertos for violin, cello, bass clarinet and oboe. His **Oboe Concertino** was written in Weimar, probably in 1870, although it was not published until 1874. The music runs without a break but follows a basic three-movement outline, the first exploiting the oboe's bright, pastoral character, the second its more sorrowful and plaintive side and the third its playful qualities. An extravagant cadenza closes the work.

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徵，第二樂章流露雙簧管憂傷悲涼的一面，第三樂章則呈現出嬉戲調皮的特質，最後由一個鋪張的華采樂段作結。

里夏 (1870-1948) 早年是軍樂樂手，後來創作了38齣輕歌劇（另外還有幾齣完整歌劇和電影配樂），其中最著名的要算是1905年在維也納首演的《風流寡婦》了。故事以巴黎為背景，主要人物是新建的蒙特內哥羅公國的外交代表團——一群整天沉醉在祖國的古老傳說及傳統的人。第二幕以典型的輕歌劇風格開始：代表團在巴黎一所府第暫住，花園正舉行奢華的宴會。宴會期間，漢娜（蒙特內哥羅公國一位年輕富有的寡婦）唱出《維莉亞之歌》，表達對祖國和舊情人的思念（兩人將在宴會上重逢）。

19世紀末，社交舞曲的需求極大，一眾作曲家於是不断尋找靈感，希望自己的作品與別不同，結果也往往出人意表。比方說，誰會想到又吵又臭又笨重的蒸汽火車，竟然是一首優雅的社交舞曲的靈感泉源？倫拜 (1810-1874) 的《哥本哈根蒸汽火車加洛普》(1847) 正是一例。樂曲初時很平靜，但鏗鏘的鈴聲和哨子聲，告訴大家火車快要開動了。蒸汽火車的聲音響起，緊張刺激的旅程隨即展開，最終到達目的地——那裡有車長在大叫大喊、有蒸氣噴出的聲音，還有活塞最後數下砰砰聲。

A former military bandsman, Franz Lehár (1870-1948) composed 38 operettas (as well as several full operas and film scores), possibly the best-known of which was *The Merry Widow* first staged in Vienna in 1905. Set in Paris, it centres on the diplomatic delegation from the newly-created Principality of Montenegro who revel in their country's ancient tales and traditions. Act Two opens, in true operetta-style, with a lavish party in the gardens of the Parisian palace in which the delegation reside. Here we find Hanna, a wealthy young Montenegrin widow, who sings longingly of her homeland and her lost love (whom she is about to re-encounter at the party) in the famous *Vilja's song*.

Such was the demand for ballroom dances in the late 19th century that composers, casting around for inspiration to give their works a distinctive character often fell upon the most unexpected things. Who would have thought, for example, that a steam train, noisy, smelly and exceptionally heavy, could be the source of inspiration for an elegant ballroom dance? Yet Hans Christian Lumbye (1810-1874) did just that in his *Copenhagen Steam Railway Galop* of 1847. It begins peacefully enough, but a clanging bell and whistles tell us that the ride is about to start, and with imitation steam-train noises, it sets off on its energetic journey eventually reaching its destination complete with shouting guards, exhalations of steam and final thumpings of pistons.



今晚音樂會開始時，我們演奏了史特勞斯家族一位成員的舞曲，但無疑這個家族最成功的成員是他的兄弟小約翰·史特勞斯（1825-1899）。小約翰為1861年9月聖彼得堡一場音樂會寫作了《激情》波爾卡。顧名思義，單看標題也不用多作解釋了！不過著名的圓舞曲《醇酒、美女與歌聲！》則不然。19世紀維也納有句流行話說：「不愛醇酒、美女與歌聲，必定愚笨一世難再醒。」小約翰1869年將這句話譜成合唱圓舞曲，讓維也納男聲合唱協會演唱，然後改編成管弦樂團舞曲。

接着我們將要欣賞選自卡爾曼另一齣輕歌劇《伯爵夫人瑪麗莎》的樂曲「我聽到吉卜賽小提琴」。《伯爵夫人瑪麗莎》1924年2月28日在維也納劇院首演，馬上引起轟動，隨後更風靡全維也納。此劇首演後一直載譽重演，演出了396場後才在1933年停演，被下一齣轟動全城的輕歌劇取代。

倫拜自己的樂團定期在哥本哈根趣伏里樂園演出。為了炫耀樂團的造詣，他寫作了不少管弦樂幻想曲，《夢境幻想曲》就是其中之一，1865年4月1日在哥本哈根首演。獨奏大提琴、小提琴、巴松管、單簧管和法國號在曲中都十分突出；此外作曲家除了將各種流行舞曲風格共冶一爐，還加上雀鳥（包括叫個不停的布穀鳥）的鳴叫聲呢！

We began the concert with two dances by his brother, but by far and away the most successful of the Strauss family was *Johann Strauss II* (1825-1899). His *Furioso Polka* was written for a concert in St. Petersburg held during September 1861. The title needs no explanation! Not so the famous waltz *Wine, Women and Song*. There was a popular German saying in 19th century Vienna, "Wer nicht liebt Wein, Weib und Gesang/Der belibt ein Narr sein Leben lang." ("He who doesn't love wine, women or song/Stays a fool all his life long.") Strauss set those words to music in a choral waltz for the Vienna Männergesangverien in 1869 and subsequently turned it into this orchestral waltz.

We are going to hear another work of *Kálmán*; a work which took Vienna by storm following its sensational première in the city's Theater an der Wien on 28th February 1924. *Countess Maritza: Höre ich Zigeunergeigen* was staged almost continually in the theatre until 1933 when, after a run of 396 performances, it made way for the next operetta sensation.

First performed on 1st April 1865 in Copenhagen, *Artist Dreams - Fantasia* was one of a number of orchestral fantasias *Lumbye* composed to show off his own orchestra which performed regularly at the city's Tivoli Gardens. Featuring prominent roles for solo cello, violin, bassoon, clarinet and horn, it includes an outburst of bird-song (including an incessant cuckoo) in a medley of popular dance styles.

維也納新年音樂會

A VIENNESE NEW YEAR

繼《伯爵夫人瑪麗莎》之後，下一齣轟動維也納的輕歌劇1934年1月20日上演。《茱迪塔》不但是里夏最後一齣輕歌劇，更是最後一齣在維也納上演的輕歌劇新作。首演當晚是樂壇一大盛事，由兩大歌唱家李察·圖伯和雅米拉·諾霍娜領銜主演，世界各地轉播的電台超過120個。故事講述女主角茱迪塔與英俊軍官奧塔維奧私奔往北非。茱迪塔在夜總會跳舞和當侍應，拒絕再與奧塔維奧有任何瓜葛；奧塔維奧擅離職守，離開軍隊後在夜總會彈琴為生。兩人打得火熱時，茱迪塔情深款款地唱出詠嘆調《我的吻熱情如火》。

據說倫拜1839年在哥本哈根看過約翰·史特勞斯的樂團演出後，矢志要當作曲家，而且他很多作品都甚有史特勞斯的影子。由於他模仿史特勞斯風格實在維肖維妙，因此1845年的柏林之旅後，他就被尊為「新圓舞曲之王」。同年5月他返回家鄉後寫作了《香檳加洛普》。樂曲裡有開香檳時軟木塞彈出的聲音，還有觥籌交錯的叮噠聲。《香檳加洛普》日後成了他最著名的作品。

《藍色多瑙河》〔1867年〕既是最家傳戶曉的維也納圓舞曲，也是任何新年音樂會的必備曲目。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世紀的維也納風情。究竟多瑙河維也納段是否

The next operetta sensation after *Countess Maritza*, burst on to the Viennese stage on 20th January 1934. *Giuditta* was to be not only Lehár's final operetta, but also the last new operetta ever to be staged in the city. It was a major occasion with no less than 120 radio stations around the world relaying the performance which starred two of the greatest singers of the day, Richard Tauber and Jarmila Novotna. 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*.

It was said to be a performance given in 1839 by the Johann Strauss orchestra in Copenhagen which had first inspired Lumbye to become a composer, and many of his works show a strong affinity with those of the Viennese Strauss. Indeed so good was he in imitating the style of the Strauss that, following a trip to Berlin in 1845, he was hailed as "the New Waltz King". Back home in May of that year he composed what has become his best known work, the *Champagne Galop*, complete with imitation popping champagne corks and tinkling glasses.

By far and away the most famous of all Viennese waltzes – no New Year celebration would be complete without it – is *The Blue Danube*. Composed in 1867 its hushed introduction with shimmering strings and a pair of horns is the very epitome of the elegance and grace of 19th century Vienna. Whether the River Danube which flows through Vienna is, or has ever been "beautiful" or "blue" is not the point; the title comes from a poem by Karl Isidor Beck which includes the



或曾否「美麗」、是否或曾否是「藍色」都不重要；因為樂曲標題其實出自卡爾·伊沙多·貝克的詩句（「在多瑙河上，在美麗的藍色的多瑙河上」）。史特勞斯接受維也納男聲合唱團委約創作新曲，選用了上述詩作為歌詞；怎料歌詞後來卻改為慶祝維也納市安裝電燈，由一名任職警隊文員的合唱團團員所撰（詞中有「維也納，要高興啊！幹嘛還禱告？弧形的亮光！這邊還暗呢！」）。樂曲1867年2月15日在皇家騎術學校禮堂演出。由於觀眾反應未如理想，史特勞斯就把樂曲拋諸腦後。不久，他到巴黎參加萬國博覽會向拿破崙三世致敬，卻把這首圓舞曲帶了去，為法國觀眾演出刪去合唱的版本，結果大受歡迎，令史特勞斯相信《藍色多瑙河》是首成功的純管弦樂舞曲。

中譯：鄭曉彤

lines, "On the Danube, on the beautiful, blue Danube". Strauss had chosen that poem as the text for a choral work commissioned by the Vienna Men's Choir, but the words were changed to celebrate the installation in the city of electric lights and included the immemorial 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 (home of the famous Lipizzaner stallions) on 15th February 1867 but was not a huge success and Strauss discarded the work. But when he went to Paris later in the year to participate an International Exhibition in honour of Napoléon III he took the music along and performed it, minus chorus, to the French public who loved it and convinced Strauss that, as an orchestral dance, it was a success.

BY DR MARC ROCHESTER



謝弗

HENRIK SCHAEFER

指揮 conductor

謝弗由2014年1月開始擔任瑞典哥德堡歌劇院音樂總監，該歌劇院憑着出色的樂團和合唱團躋身為北歐領先的歌劇院之一。哥德堡歌劇院合唱團位列瑞典優秀合唱團前列，其舞蹈團亦在全球享負盛名。

謝弗22歲加入柏林愛樂擔任中提琴手，成為當時樂團中最年輕的成員。同時，他在萊比錫音樂學院學習指揮，被意大利著名指揮阿巴度選中擔任其助手。謝弗曾指揮柏林愛樂樂團在東京演出《崔斯坦與伊索爾德》，在薩爾茨堡演出《帕西發爾》，並在維也納演出馬勒第七交響曲。

與萊比錫芭蕾舞團和萊比錫布商大廈管弦樂團合作的芭蕾舞作品《春之祭》，是謝弗個人指揮生涯的開端。之後，他成為華格納作品的熱門詮釋者，並經常以客席指揮的身份，在萊比錫、魯昂、開姆尼茨和首爾等城市演出。與謝弗合作過的歌劇院包括丹麥海德蘭歌劇院，瑞典諾蘭歌劇院，香港歌劇院以及哥德堡歌劇院等。2007年，在指揮《帕西發爾》之後，謝弗獲選為瑞典瓦姆蘭歌劇院總指揮。在該歌劇院，他因為在同一樂季內五次演出華格納《指環》系列而享譽國際（系列中四部歌劇在同一周首演！）。

謝弗與萊比錫布商大廈管弦樂團、荷蘭電台交響樂團、荷蘭電台室樂團以及哥德堡和卡爾斯塔德等地的樂團合作，灌錄了為數眾多的唱片，並多次參與電台錄音。

Henrik Schaefer is the Music Director of the Opera of Gothenburg, Sweden since January 2014. This opera house is one of the leading houses in Northern Europe with its fantastic orchestra and ensemble, one of the best choirs of Sweden and the internationally praised dance company.

At the age of 22 he joined the Berlin Philharmonic as a viola player; at that time he was the youngest member of the orchestra. At the same time he studied conducting at the Musikhochschule Leipzig, and he was chosen by Claudio Abbado as his assistant, conducting performances by the Berlin Philharmonic which included *Tristan und Isolde* in Tokyo, *Parsifal* in Salzburg and Mahler's 7th symphony in Vienna.

His own conducting career began with a ballet production of *The Rite of Spring* with the Leipzig Ballet and the Leipzig Gewandhaus Orchestra. Since then he has become a sought-after Wagner conductor, and he has appeared as guest conductor at the operas in Leipzig, Rouen, Chemnitz, Seoul, the Opera Hedeland, the Norrlands Opera, the Opera Hong Kong and the Opera of Gothenburg. In 2007 he was chosen as Chief Conductor for the Wermland Opera in Sweden after a production of *Parsifal*. Here he gained international acclaim by conducting the entire *Ring* cycle 5 times in one season (all 4 operas premièred in the same week!).

He conducted numerous CD and radio recordings with the Leipzig Gewandhaus Orchestra, Dutch Radio Symphony Orchestra, Netherlands Radio Chamber Orchestra and the orchestras in Göteborg and Karlstad.



波斯瑪 KARI POSTMA

女高音 soprano

憑着極富戲劇感的舞台表現和對藝術的熱切追求，波斯瑪成為現今樂壇上一位風格獨特的歌唱家。這位獲獎的挪威女高音曾於歐洲及北歐的頂尖歌劇院登台，屢次扮演主角，並於漢堡國立歌劇院獨唱家協會中擔當重要角色。

波斯瑪曾經扮演過的角色包括：《波希米亞人》中的咪咪和穆塞塔，《唐帕斯誇萊》的諾麗娜，《費加羅的婚禮》中的公爵夫人和蘇珊娜，《唐喬望尼》的采麗娜與唐娜·埃爾維拉，《阿拉貝拉》的芊卡，《法斯塔夫》的娜涅塔，《愛情靈藥》的阿迪娜，《魔彈射手》的安琴，《漢澤爾與格蕾太爾》的格蕾太爾，以及《魔笛》的帕米娜。她亦經常應邀參與音樂會演出，曾與北歐所有頂尖交響樂團合作。她曾於特隆赫姆和奧斯陸的音樂學院就讀，並於2004年自哥本哈根歌劇學院畢業。

2012至2013樂季，波斯瑪參演的角色包括：與丹麥國家歌劇院合作的伯爵夫人，在挪威舉辦數場「歌劇盛會」音樂會中，與挪威特隆赫姆交響樂團和克拉克歌劇院合作的唐娜·埃爾維拉，與森納堡交響樂團合作的德伏扎克《聖母悼歌》，以及與哥本哈根交響樂團在蒂伏里合作演出的一場「貝利尼盛會」音樂會。

2015至16樂季，波斯瑪與特隆赫姆交響樂團合作，在挪威克利斯蒂安松歌劇音樂節以及北挪威歌劇院，演出《尤金·奧涅金》中的達吉亞娜。她亦將與挪威歐登塞交響樂團合作演出史特勞斯的《最後四首歌》，並與挪威歌劇院合作楊納傑克的歌劇《卡嘉·卡巴洛娃》。

With her dramatic stage presence and her artistic integrity Kari Postma is a unique, exclusive singer. The award-winning Norwegian soprano has sung several main roles at some of the leading opera houses of Europe and Scandinavia, and has had a prominent role in the soloist ensemble at Staatsoper Hamburg.

She has performed as Mimi and Musetta/*La Boheme*, Norina/*Don Pasquale*, Contessa and Susanna/*Le Nozze di Figaro*, Zerlina and Donna Elvira/*Don Giovanni*, Zdenka/*Arabella*, Nannetta/*Falstaff*, Adina/*L'elisir d'Amore*, Ännchen/*Der Freischütz*, Gretel/*Hansel and Grete* and Pamina/*Die Zauberflöte*. Kari is also a highly sought-after concert singer and performs with all the leading Symphony Orchestras of Scandinavia. Kari has studied at the Music Academies of Trondheim and Oslo, and graduated from Operaakademiet, Copenhagen in 2004.

In season 12/13 Kari performed the roles as Contessa with Den Jyske Opera, several Opera Gala Concerts in Norway, Donna Elvira with Trondheim Symphony Orchestra in Norway as well as at Krakow Opera, Dvořák/*Stabat Mater* with Sønderjylland Symphony Orchestra and a Bellini Gala Concert in Tivoli with Copenhagen Phil.

In season 15/16 Kari will sing the part of Tatjana/*Eugene Onegin* at Kristiansund Opera Festival and at Nordnorsk Opera with Trondheim Symphony Orchestra. She will also perform Strauss/*Vier letzte Lieder* with Odense Symphony Orchestra and Janacek/*Kátja Kabanová* at the Norwegian Opera.



韋爾遜

MICHAEL WILSON

雙簧管 oboe

韋爾遜2005年9月起獲聘為香港管弦樂團聯合首席雙簧管，於2009年9月起擢升為首席雙簧管。加盟港樂前，他經常與倫敦多個樂團合作，包括倫敦愛樂樂團，更隨團巡迴德國演出（指揮是該團當時的首席指揮馬素爾）；此外，他曾與英國其他地區樂團合作，演出韋華第雙簧管與小提琴協奏曲，由尼高·甘迺迪指揮。

韋爾遜早年就讀於倫敦市政廳音樂及戲劇學院，以一級榮譽畢業之餘，更獲頒木管樂系「菲臘·鍾斯獎」。他之後獲邀加入新成立的倫敦南岸交響樂團。

來港後，韋爾遜也獲邀往伯明翰城市交響樂團以及西澳洲交響樂團擔任雙簧管首席。

他亦樂意參與領袖人才發展公司—Moving Performance的日常工作，致力透過音樂啟迪心智，推動機構轉變。

閒暇時間，韋爾遜常常陪伴他的兩個兒子—奧利弗和查理—嬉戲玩耍。

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra in September 2009. Prior to this he was Co-Principal Oboe from September 2005. Before moving to Hong Kong, he was working regularly with London based orchestras including the London Philharmonic Orchestra with whom he toured extensively in Germany under the direction of their then Chief Conductor, Kurt Masur. He also worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's Concerto for Oboe and Violin, with Nigel Kennedy.

Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the then newly founded orchestra, the Southbank Sinfonia, based in London.

Since moving to Hong Kong he has been invited to play Principal Oboe with the City of Birmingham Symphony Orchestra and the Western Australian Symphony Orchestra.

Michael also enjoys regular work with Moving Performance, a leadership development company dedicated to inspiring change in organisations through music.

Any free time Michael has, he spends having fun with his two sons, Oliver and Charlie.



《吉卜賽公主》:

嘿啊，這些山是我的故鄉

嘿啊，嘿啊！
這些山是我的故鄉！
嘿啊，嘿啊！
我的搖籃就放在高山上！
害羞的雪絨花在那裡綻放，
周圍全是閃爍的冰雪。
嘿啊，嘿啊！
我火熱的心在狂跳。

一個匈牙利姑娘
要是跟你相戀了，
就不要玩，不要鬧
她把自己的心交給你
要是你想揮霍時間
就找其他人當情人吧！
你是我一永遠都是我的，
要讓我走進你的靈魂
我就是天堂，我就是你，
我就是地獄！

噢啦啦！我天生如此！
噢啦啦！跳舞去吧！
親我吧，親我吧，
只有最擅長親吻的人，
才配當我的夫君！

《風流寡婦》：維莉亞之歌

從前林中有個仙子叫維莉亞，
獵人在怪石嶙峋的懸崖窺見
她的蹤影！
這小子心頭怪怪的一凜，
看著看著
林中的小仙女。
一陣陌生的激動
支配了年輕的獵人，
幽幽地發出渴望的嘆息！

維莉亞，維莉亞，林中的小仙女，
帶我走，讓我
做你最真誠的愛人！
維莉亞，維莉亞，
你竟然這樣對待我？
害了單思病的小子，
戰戰兢兢地懇求你！

林中仙女伸出手
伸手就把他
拉進自己的岩洞。
小子頭暈轉向，差點昏倒
凡間少女不會這樣愛他、吻他。
仙女吻了個夠
就馬上消失不見！
只見那可憐的小子在嘆息：

維莉亞，維莉亞，林中的小仙女，
帶我走，讓我做你最真誠的愛人！
維莉亞，維莉亞，
你竟然這樣對待我？
害了單思病的小子，
戰戰兢兢地懇求你！

The Gipsy Princess:

Heia, heia! My Homeland is in the Mountains

Heia, heia!
In den Bergen ist mein Heimatland!
Heia, oheia,
Hoch dort oben meine Wiege stand!
Dort, wo scheu blüht das Edelweiss,
Dort, wo ringsum glitzern Schnee und Eis
Heia, oheia! –
schlagen Herzen wild und heiss.

Wenn ein Siebenbürger Mädlel
Sich in dich verliebt.
Nicht zum Spielen, nicht zum Scherzen
Sie ihr Herz Dir gibt.
Willst du dir die Zeit vertreiben,
Such ein anderes Schätzelein,
Bist du mein – mußt, mein du bleiben,
Mußt mir deine Seel verschreiben
Muss ich Himmel,
dir und Hölle sein!

Olala! So bin ich gebaut!
Olala! Auf zum Tanz!
Küss mich, ach, küss mich,
Denn wer am besten küssen kann –
Nur der wird mein Mann!

The Merry Widow: Vilja's song

Es lebt' eine Vilja, ein Waldmägdelein,
Ein Jäger erschaut sie im Felsengestein!
Dem Burschen, dem wurde so eigen zu Sinn,
Er schaute und schaut
auf das Waldmägdelein hin.
Und ein niegekanter Schauer
Fasst den jungen Jägersmann,
Sehnsuchtsvoll fing er still zu seufzen an!

Vilja, o Vilja, Du Waldmägdelein,
Fass mich und lass mich
Dein Trautliebster sein!
Vilja, O Vilja, was tust du mir an?
Bang fleht ein liebkrankter Mann!

Das Waldmägdelein streckte
die Hand nach ihm aus
Und zog ihn hinein in ihr felsiges Haus.
Dem Burschen die Sinne vergangen fast sind,
So liebt und so küsst gar kein irdisches Kind.
Als sie sich dann satt geküsst
Verschwand sie zu derselben Frist!
Einmal hat noch der Arme sie gegrüsst:

Vilja, o Vilja, Du Waldmägdelein,
Fass mich und lass' mich
Dein Trautliebster sein!
Vilja, O Vilja, was tust du mir an?
Bang fleht ein liebkrankter Mann!

Heia, heia!
In the mountains is my homeland!
Heia, oheia,
high up there where my cradle stood!
There, where the shy Edelweiss blooms,
Where all around snow and ice glisten.
Heia, oheia! –
Hearts beat wild and hot.

When a Magyar girl
Falls in love with you.
Do not play, do not jest
She gives you her heart.
If you want to squander your time
then find another sweetheart,
Are you mine - mine you must remain,
you must let me enter your soul
I must be Heaven,
you and Hell!

Olala! This is how I was created!
Olala! off to dance!
Kiss me, oh, kiss me,
because he who kisses best,
Only he will be my husband!

There once was a Vilja, a wood-maiden,
A hunter spied her among rocky cliffs!
The lad became strangely affected in his heart,
He looked and looked
At the little wood-maiden.
And an unfamiliar tremor
Seized the young hunter,
Longingly he began quietly to sigh!

Vilja, O Vilja, you little wood-maiden,
Take me and make me
Your dearest true love!
Vilja, O Vilja, what are you doing to me?
Fearfully pleads a lovesick man!

The wood-maiden stretched
Out her hand to him
And drew him into her rocky cave.
The lad almost fainted as his senses reeled,
For no human maiden so loved and kissed.
As soon as she'd had enough kissing
She instantly disappeared!
Just once more did the poor lad sigh:

Vilja, O Vilja, you little wood-maiden,
Take me and make me
Your dearest true love!
Vilja, O Vilja, what are you doing to me?
Fearfully pleads a lovesick man!

《伯爵夫人瑪麗莎》：
我聽到吉卜賽小提琴

Countess Maritza: Höre ich Zigeunergeigen

我聽到吉卜賽小提琴，
還有匈牙利揚琴狂野的音樂時，
心裡就有異樣的感覺，
喚醒一切慾望。
生動的查達斯舞，在夢中響起，
房間內，處處迷人
夢見瘋狂、生動的查達斯舞，
聲音既狂野又充滿感情。

葡萄酒在杯中閃爍，
血一般紅，火一般熱，
來吧！盡情玩樂，
奏樂吧！吉卜賽人！
你會為了快樂而活得瘋狂，
心情應該為了玩樂而興奮，
樂得上了天堂似的，
玩樂吧！吉卜賽人！
你會整晚暢飲狂歡，
我們會談情說愛，
可憐的心也會粉碎
奏樂吧！吉卜賽人！
奏樂吧！奏樂吧！奏樂吧！
深情地奏樂吧！

跟我們一起，幹甚麼都可以，
一同哭，一同笑
就像你的小提琴！
愛情在哪裏，
誰能告訴我，
愛情在哪裏，
我可以問誰？

只要你的心
讓瘋狂的歡愉佔據，
吻吧、吻吧，隨便吻吧！
要快樂一次，只一次！
愛情在哪裏，
誰能找到，
愛情在哪裏，
誰能發現？

要親吻，只一次，
直至愛火
在我上空迸發！
要快樂一次，只一次！

Höre ich Zigeunergeigen,
bei des Cymbals wildem Lauf,
wird es mir ums Herz so eigen,
wachen alle Wünsche auf.
Klingt ein heisser Csárdástraum
sinnbetörend durch den Raum,
klingt ein toller, sehnsuchtsvoller,
heisser, wilder Csárdástraum.

Winkt im Glase der Tokajer
rot wie Blut und heiss wie Feuer,
komm' und mach' die Seele feier,
spiel' dazu. Zigeuner!
Willst du toll der Freude leben,
soll das Herz vor Lust erbeben,
jauchzend sich zum Himmel heben,
spiel' dazu, Zigeuner!
Willst du wild die Nacht durchzechern,
wollen wir von Liebe sprechen,
will das arme Herz auch brechen,
spiel' dazu, Zigeuner!
Spiel! Spiel! Spiel!
Spiele mit Gefühl!

Ales kannst du mit uns machen,
weinen müssen wir und lachen,
wie es deine Geige will!
Wo wohnt die Liebe,
wer kann's mir sagen,
wo wohnt die Liebe,
wen soll ich fragen?

Einmal das Herz
in toller Lust verschenken,
küssen, küssen und nicht denken!
Einmal nur glücklich sein!
Wo wohnt die Liebe,
wer kann's ergründen,
wo wohnt die Liebe,
wer kann sie finden?

Nur einmal küssen,
bis der Liebe Flammen
schlagen über mir zusammen!
Einmal nur glücklich sein!

When I hear the gypsy fiddles,
with the wild music of the cimbalom,
I feel something special in my heart
awakening every desire.
A lively czardas dream sounds,
bewitching through the room,
a mad, lively, czardas dream,
wild and full of feeling sounds.

Tokay sparkles in the glass,
red as blood and hot as fire,
come and be merry,
play, gypsies!
Will you live mad for joy,
should the heart thrill for pleasure,
rejoicing to heaven,
play, gypsies!
Will you drink wildly the night long,
we would speak of love,
and the poor heart too would break,
play, gypsies!
Play! Play! Play!
Play with feeling!

You can do everything with us,
weep we must and laugh,
as your fiddle will!
Where love dwells,
who can tell me,
where love dwells,
whom should I ask?

Once the heart
gives way to mad pleasure,
kissing, kissing, heedlessly!
Once only to be happy!
Where love dwells,
who can fathom,
where love dwells,
who can discover?

Only once to kiss
until the flames of love
burst over me!
Once only to be happy.



《茱迪塔》：我的吻熱情如火

Giuditta: Meine Lippen, sie küssen so heiss

不知道為何老是這樣
 男人總是說愛我？
 他們靠近來，
 總是情深款款地望著我雙眼，
 總是親吻我的手，
 說我有那麼迷人
 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。
 但當燈火變得柔和，
 接近午夜來臨的時份，
 他們看我唱歌、看我跳舞時，
 我就知道原因了。

我的嘴唇上，每個吻都像醇酒，
 在我臂彎內，
 愛情是何等神聖。
 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。
 我雙腳隨著節奏舞動，
 我雙眼閃著慾望之火，
 我跳著舞，
 就明白命運所作的安排。
 我的嘴唇上，每個吻都像醇酒。

我身上流著
 舞者的血脈，
 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！
 當年母親肯定很美妙，
 我常常都夢見。
 她起舞時那種狂喜
 迷住每顆心，
 攝住每雙眼睛。
 她的神韻在我身上重現，
 我的命運也如此。
 夜裡，我像媽媽當年一樣跳舞，
 我只知道這些。

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.
 Denn keine 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.

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 drin,
 da läuft 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.
 Schlag sie das Tambourin
 so wild im Tanz, da sah man alle
 Augen glüh'n.
 Sie ist in mir aufs Neu' erwacht,
 ich hab' das gleiche Los.
 Ich tanz' wie sie um Mitternacht
 und fühl' das Eine bloss.

Why ever should it be
 That men at always tell me they love me?
 When they are near me,
 They look deep into my eyes.
 They always kiss my hand.
 They speak of magic charms in me
 That no man can resist.
 Then I understand
 That when they look at me
 these charms persist.
 But when the lights burn softly
 As midnight draws near,
 They hear me sing, they see me dance
 It's then that I know why.

On my lips every kiss is like wine
 In my arms
 love is more than divine,
 Its engraved in the stars high above me
 Men must kiss me, men must love me.
 When my feet haunting rhythms inspire,
 In my eyes gleam the flames of desire,
 And when I dance,
 then I know Fate's design.
 On my lips every kiss is like wine

I my veins runs
 The lifeblood of a dancer
 That rules me like a throbbing flood.
 My mother was the dancing star
 Without a rival at the Golden Alcazar!
 How great she must have been!
 In dreams I have so often seen
 The raptures when she danced;
 She held each heart enthralled
 and every eye entranced.
 Her spirit wakes in me again,
 My fortune wills it so.
 At night I dance as she did then,
 And this is all I know.

港樂
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Jaap van Zweden Music Director

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香港管弦樂團（港樂）是亞洲區內最具領導地位的樂團之一，以推廣高水平的管弦樂為己任。豐富香港文化生活逾四十年，港樂的藝術水平屢創高峰。作為一所註冊非牟利機構，各界慷慨的捐款、贊助、廣告收益與演出門票等收入能使港樂力臻完美，為香港市民提供高質素的音樂節目，並提升香港的國際形象。

The Hong Kong Philharmonic Orchestra (HK Phil) is one of Asia's leading orchestras, dedicated to bringing the finest orchestral music to Hong Kong. Enriching Hong Kong's cultural life for over 40 years, the HK Phil continues to attain new heights in musical accomplishment. As a non-profit organization, we rely on generous donations from the community to sustain the orchestra's operation. Your support means a great deal to us.

港樂常年經費基金

你的支持能令港樂繼續與出色的音樂家同台獻技、為樂迷呈獻精彩非凡的音樂會，並推行音樂教育計劃和主辦大型免費音樂會，如太古「港樂·星夜·交響曲」，讓音樂走進社區。

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Donations to our ANNUAL FUND enable us to continue presenting internationally renowned artists, diverse and vibrant programmes, extending our outreach music education programmes and offering free community concerts. Among them, the annual *Swire Symphony Under The Stars* is highly embraced by the general public.

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Details of benefits can be found on our website. For enquiries about donations or other sponsorship schemes, please contact HK Phil Development Department.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA



「今天的港樂絕對是世界水準！」 知名樂評人黃牧

香港管弦樂團〔港樂〕剛完成歐洲五國七個城市的巡演，凱旋而歸。音樂會在倫敦、維也納、蘇黎世、燕豪芬、伯明翰、柏林和阿姆斯特丹舉行，大部份均全場爆滿，觀眾更站立鼓掌，而樂評人對演出皆給予正面評價。於維也納金色大廳的演出更已被錄製，並安排作電視廣播。

港樂的歷史可追溯至1895年，樂團前身中英樂團於該年正式成立，1957年易名為香港管弦樂團，1974年職業化。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育計劃，並與香港歌劇院和香港藝術節合作演出歌劇。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、寧峰、葛納、郎朗、余隆、李雲迪、剛辭世的馬捷爾、安蘇菲·慕達、王羽佳以及港樂前任音樂總監艾度·迪華特等。

港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄

The Hong Kong Philharmonic Orchestra (HK Phil) has recently returned from an extremely successful five-country, seven-city tour of Europe, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam. Most concerts were sold out, there were standing ovations, and the reviews were universally positive. The concert in Vienna's Musikverein was filmed for broadcast on TV.

With a history stretching back to 1895, when it was formed as the Sino-British Orchestra, the HK Phil was re-named in 1957 and became fully professional in 1974.

Thanks to significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Ning Feng, Matthias Goerne, Lang Lang, Yu Long, Yundi Li, the late Lorin Maazel, Anne-Sophie Mutter, Yuja Wang and Edo de Waart, the HK Phil's previous Music Director.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring



“Today’s HK Phil is absolutely world-class!” Albert Wong, renowned critic

由作曲家譚盾和盛宗亮親自指揮其作品的唱片，由拿索斯唱片發行。此外，港樂的社區推廣計劃一向備受好評，每年將音樂帶給數以萬計兒童，更已向學童免費派發古典音樂唱片，當中輯錄了布烈頓《青少年管弦樂隊指南》、浦羅哥菲夫《彼得與狼》以及利奧波特·莫扎特《玩具》交響曲。

本樂季是梵志登出任港樂音樂總監的第四個樂季。樂團在梵志登的領導下繼續創新里程，眾多新的演出計劃中，包括演出華格納《尼伯龍的指環》，令港樂成為中港兩地首個演出這齣鉅著的本地樂團。聯篇歌劇《尼伯龍的指環》將以歌劇音樂會形式分四年演出，每年演出一齣。現場錄音將由拿索斯唱片發行。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，致力推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

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

Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to ten of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten’s *The Young Person’s Guide to the Orchestra*, Prokofiev’s *Peter and the Wolf* and Leopold Mozart’s *Toy Symphony*.

This season is Jaap van Zweden’s fourth as Music Director of the HK Phil. With him, the orchestra is undertaking major expansion and new projects, including the first-ever performances by a Hong Kong or mainland Chinese orchestra of Wagner’s *The Ring of the Nibelung*. The four operas are being performed, one a year, in concert and recorded live for the Naxos label.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire also endeavours to promote artistic excellence, foster access to classical music and stimulate cultural participation in Hong Kong, and to enhance Hong Kong’s reputation as one of the great cities of the world.

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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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Leung Kin-fung/
First Associate Concertmaster



王思恆/樂團第二副首席
Wong Sze-hang/
Second Associate Concertmaster



朱蓓/樂團第三副首席
Bei de Gaulle/
Third Associate Concertmaster



把文晶
Ba Wenjing



程立
Cheng Li



桂麗
Gui Li



許致雨
Anders Hui



李智勝
Li Zhisheng



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Mao Hua



梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
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Zhang Xi

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Fan Ting



■ 趙瀛娜
Zhao Yingna



▲ 梁文瑋
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方潔
Fang Jie



何珈樑
Gallant Ho Ka-leung



余思傑
Domas Juškys



簡宏道
Russell Kan Wang-to



劉博軒
Liu Boxuan



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Mao Yiguo



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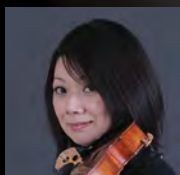
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Andrew Ling



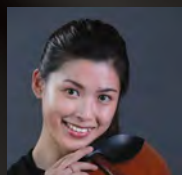
■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



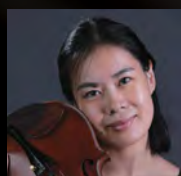
崔宏偉
Cui Hongwei



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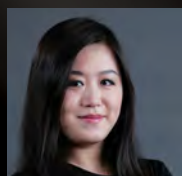
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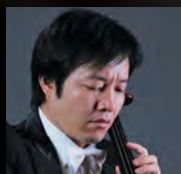
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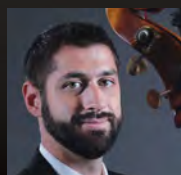
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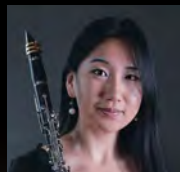
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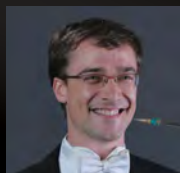
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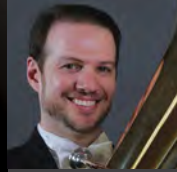
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Percussion: Chau Chin-tung^{*}, Rieko Koyama^{*}, Raymond Vong

豎琴：管伊文[^]
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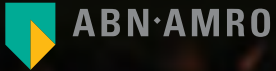
[^]試行性質
[^]On Trial Basis

^{*}承蒙香港小交響樂團允許參與演出
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由香港管弦樂團主辦，香港董氏慈善基金會贊助的「青少年聽眾」計劃會員 - HK Phil Junior，可透過參與不同的音樂活動及精選音樂會，與港樂及世界各地的音樂家作近距離的接觸。除此之外，更可享受有全年港樂音樂會門票折扣，及其他積分獎勵計劃和獎賞。

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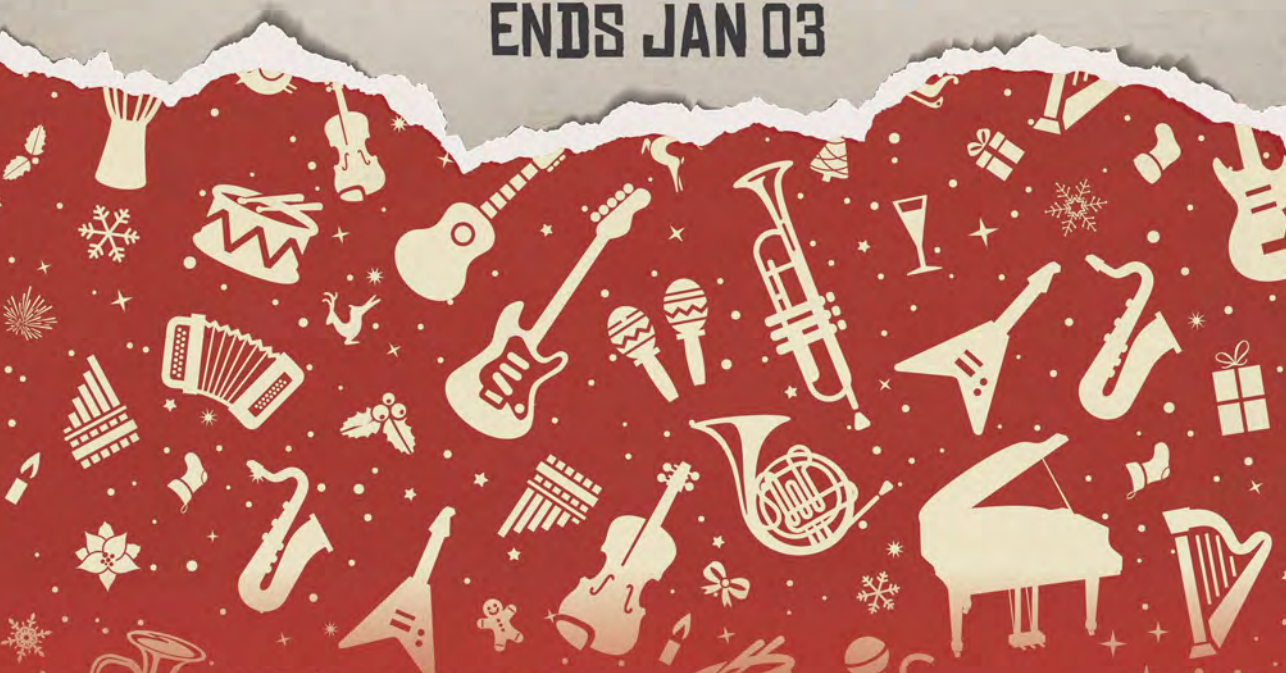


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