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# 伯恩斯坦—百老匯之夜!

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Bernstein  
at 100

CELEBRATE

BERNSTEIN

ON



BROADWAY



伯恩斯坦——百老匯之夜！

CELEBRATE BERNSTEIN ON BROADWAY!

梵志登 Jaap van Zweden  
音樂總監 Music Director

余隆 Yu Long  
首席客席指揮 Principal Guest Conductor

6 & 7 JUL 2018 | FRI & SAT 8PM

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

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# 伯恩斯坦——百老匯之夜！

## CELEBRATE BERNSTEIN ON BROADWAY!

《錦城春色》：〈紐約，紐約〉、〈孤城〉、〈我也可以下廚〉  
*On the Town*: "New York New York", "Lonely Town", "I Can Cook, Too"

《小飛俠》：〈與我共夢〉 *Peter Pan*: "Dream With Me"

《大城小調》：〈一點點愛〉、〈一百種輕易失去男人的方法〉  
*Wonderful Town*: "A Little Bit in Love", "One Hundred Easy Ways to Lose a Man"

《碼頭風雲》組曲 *On the Waterfront Suite*

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*Candide*: Overture, "I Am Easily Assimilated", "Nothing More Than This",  
"Glitter and Be Gay"

《賓夕凡尼亞大道1600號》：〈看管這官邸〉  
*1600 Pennsylvania Avenue*: "Take Care of This House"

《夢斷城西》：〈體育館對舞〉（管弦樂曲）、〈瑪莉亞〉  
*West Side Story*: "Dance at the Gym" (orchestral), "Maria"

《大溪地風雲》：〈島上魔法〉 *Trouble in Tahiti*: "Island Magic"

《大城小調》：〈錯音繁拍〉 *Wonderful Town*: "Wrong Note Rag"

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**John Wilson** Conductor

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**Lorina Gore** Vocalist

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**Nathaniel Hackmann** Vocalist

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**Nadim Naaman** Vocalist



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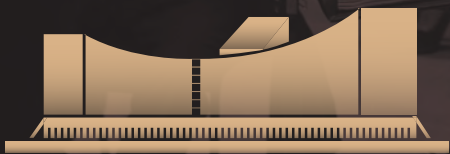
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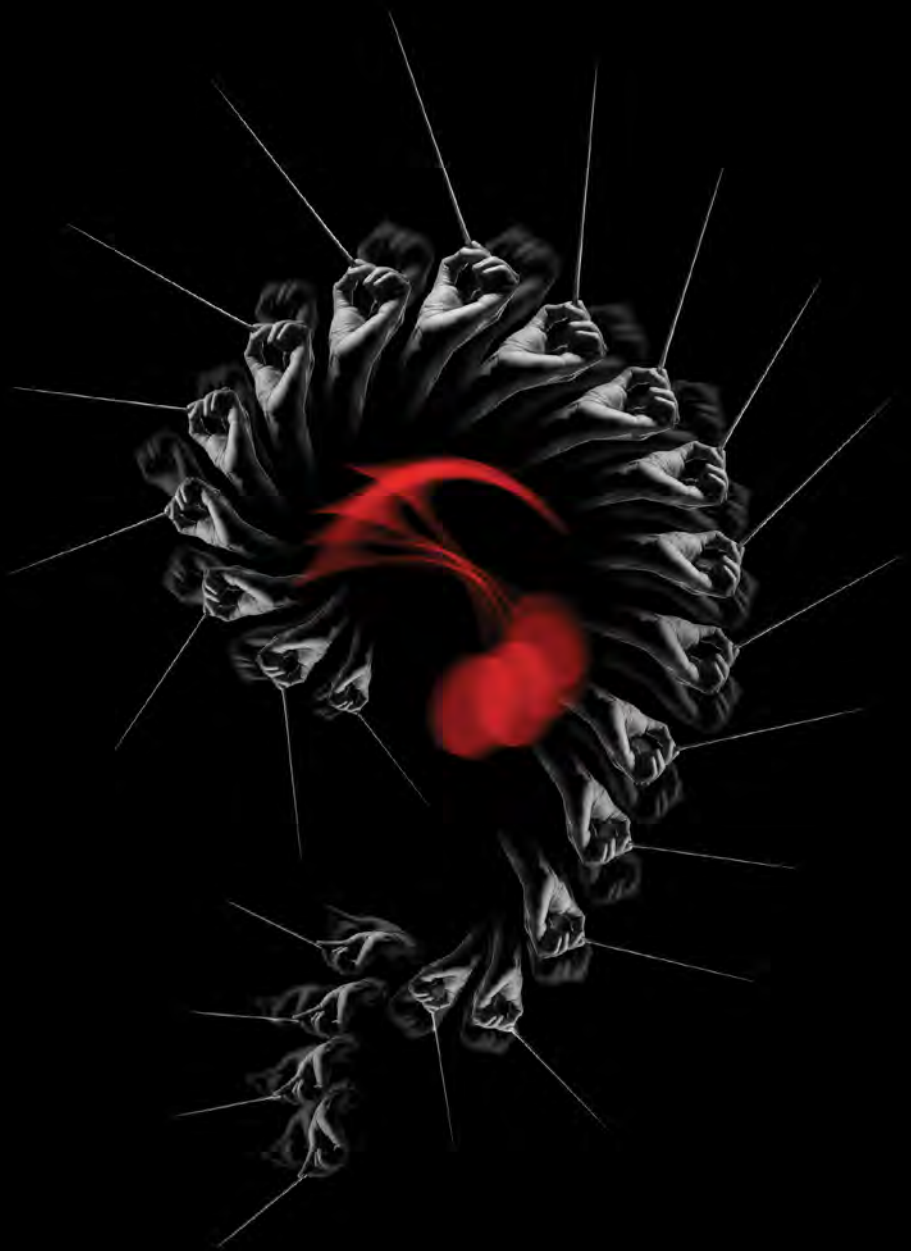


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伯恩斯坦與家人，小女兒蓮娜就在母親旁。Bernstein with Felicia, Jamie, Alexander and Nina. © Library of Congress, Music Division

## 前言

先父百歲冥壽，為我們提供了史無前例地一口氣聆賞他大量作品的機會，就像今夜的音樂會。即使今晚的節目只展現了他的舞台和電影作品，已讓你聽到他很多不同的風格。單是《老實人》，不但糅合了幾乎每一種歐洲民謠風格，更滑稽地模仿著經典歌劇和輕歌劇；而單是《夢斷城西》，就用上了咆勃爵士、拉丁曼波舞、恰恰舞、華潘戈舞等音樂。家父相信，好的音樂（任何風格或來源地），若有助訴說故事的話，去到哪裡都應當受到歡迎。這個觀念在他生前的音樂圈子來說算是激進，但隨著今年他各類型的音樂作品在全球所獲得的讚賞，已經證明了他的信念。希望你喜歡今夜的節目。

蓮娜·伯恩斯坦

## FOREWORD

The occasion of my father's 100<sup>th</sup> birthday has given us an unprecedented opportunity to listen to a great deal of Bernstein's music in one sitting, as you are doing tonight. But even though tonight's programme samples only his music for stage and screen, you will be hearing a vast array of styles. *Candide* alone offers nearly every European folk style alongside parodies of classic operas and operettas. *West Side Story* alone has bebop jazz alongside Latin mambo, cha-cha and huapango. My father felt that good music - of any style or origin - should be welcome anywhere if it helps to tell a story. And as radical as that notion was for the musical community during his lifetime, it has been vindicated by this year's resounding appreciation for all his pieces, in all genres, across the globe. I hope you enjoy tonight's programme.

NINA BERNSTEIN

## 萬能樂壇奇才伯恩斯坦

# THE EXTRAORDINARY VERSATILITY OF LEONARD BERNSTEIN

「我怎麼知道兒子長大了會是李安納·伯恩斯坦呢？」這句妙語正好出自其父之口；伯恩斯坦也確是深受愛戴的傳奇音樂家。他父親森姆是俄羅斯移民，在波士頓一帶從事美容用品生意，而且辦得有聲有色，因此長子李安納（小名「李尼」）希望放棄家族生意、以音樂為業的時候，父親也曾經反對。可是到了1943年11月14日，這個小時體弱多病、面色蒼白的孩子，卻令森姆和妻子珍妮留下難忘的印象，感覺到孩子將來可以影響世界。

那天是週日，紐約愛樂在卡奈基音樂廳舉行日場音樂會，並準備在美國全國廣播。可是原本的指揮華爾特抱恙不能出場，25歲的伯恩斯坦就在最後一刻臨危受命，代替華爾特演出；就此登上翌日的《紐約時報》頭版（正好刊登在「戰事消息」旁邊）。



“How could I know my son was going to grow up to be Leonard Bernstein?”, the father of a beloved legend once quipped. Samuel Bernstein, an immigrant from Russia, opposed his eldest son’s choice of music over the successful beauty-supply business he had established in the Boston area. But on 14 November 1943, Samuel and his wife Jennie got an unforgettable impression of the effect the once sickly, pale child they called Lenny would have on the world.

Filling in at the last minute for the ailing Bruno Walter, 25-year-old Lenny conducted that Sunday’s matinee concert by the New York Philharmonic in Carnegie Hall, which was also broadcast live across the nation. The result – which included a front-page report in *The New York Times* (next to the war news) – was a major step in his transformation into the larger-than-life phenomenon whose 100<sup>th</sup> birthday the music world is celebrating this year.

Leonard Bernstein remains as uncategorisable as ever. His abundance of gifts as a composer, conductor, pianist, educator and humanist spilled over from one area to the other, so that even in his most serious works for orchestra we can find Broadway- or jazz-inspired moments. But a unifying element, whether he was writing for the Broadway stage – the topic of this programme – or the classical concert hall, is the vivid theatricality

伯恩斯坦與父母  
Bernstein ca. 1921 with parents, Samuel and Jennie

© Library of Congress, Music Division



在伯恩斯坦變身非凡樂壇奇才的過程中，這次演出是很重要的一步。今年是他百歲冥壽，整個音樂界都在慶祝。

伯恩斯坦一直難以歸類。他既是作曲家，又是指揮家、鋼琴家、教育家以及人文主義者，才華之高，彷彿由一個範疇滿瀉至另一範疇似的，所以即使在最嚴肅的管弦樂作品，大家也能找到百老匯或爵士樂的影子。然而無論是為百老匯舞台寫作也好（這正是今晚的主題）、為古典音樂廳寫作也好，都有一個元素貫穿所有作品：「劇場性」。正是活靈活現的「劇場性」，令伯恩斯坦的音樂（還有他的指揮風格）帶有獨特的魅力。

他的第一交響曲，「耶利米」1944年首演；同年首演的還有他與編舞家羅賓斯合作的獨幕芭蕾舞劇《不解風情》，以及大型音樂喜劇《錦城春色》。兩者都包含同一場景：三個水手在紐約市上岸，只在當地逗留24小時，就想在這段時間內尋找愛情。從今晚其中幾首樂曲可見，作曲家對舞蹈情有獨鍾，舞曲也就成為他音樂風格的重要元素，將美國民間風格、拉丁美洲風情和圓熟的交響樂手法共冶一爐。

### 觸及美國社會問題

繼《不解風情》和《錦城春色》之後，伯恩斯坦和羅賓斯成了好搭檔，合作無間，最終帶來劃時代的《夢斷城西》（1957年開演），將莎士比亞永恆的愛情悲劇，套入街頭幫派、暴力等美國社會現實裡。伯恩斯坦與合作夥伴開創了一種嶄新的美國音樂劇劇種，既糅合了音樂、歌詞、戲劇以及舞蹈元素，又在過程中觸及較嚴肅的社會問題。



《錦城春色》劇照

Images of the original production of *On the Town*

© Library of Congress, Music Division

that gives Bernstein's music (and his conducting, for that matter) its distinct flair.

In 1944, the same year in which his first symphony (*Jeremiah*) was premiered, Bernstein and the choreographer Jerome Robbins premiered a one-act ballet called *Fancy Free*, as well as the full-scale musical comedy, *On the Town*, involving the same scenario: a trio of sailors searching for love during their 24-hour leave in New York City. As several of the numbers we hear emphasise, Bernstein's feeling for dance formed an essential component of his musical style, blending American vernacular and Latin idioms with symphonic sophistication.

### ADDRESSING SERIOUS SOCIAL ISSUES

*Fancy Free* and *On the Town* launched an enormously successful partnership that would lead to the epochal *West Side Story* (opened in 1957), which resets Shakespeare's timeless story of tragic love amid the grittily American reality of urban gang violence. Bernstein and his collaborators pioneered a revolutionary type of American musical theatre that synthesises the elements of music, lyrics, drama and dance, in the process addressing more serious social themes.

## 伯恩斯坦——百老匯之夜！

伯恩斯坦在《夢斷城西》的綵排中，他左邊是飾演瑪莉亞的演員卡蘿·勞倫斯，而詞人桑譚正在彈奏鋼琴（1957年）。Bernstein at rehearsal for *West Side Story*. Carol Lawrence (who played Maria) is at his left, and lyricist Stephen Sondheim is playing the piano, 1957.

© Library of Congress, Music Division



《錦城春色》是伯恩斯坦第一齣百老匯劇場作品，而且大受歡迎，因此他在1953年再接再厲，創作《大城小調》。《大城小調》以一個記者的回憶錄為基礎，根據真人真事改編：這個記者希望可以在紐約出人頭地，但當時只能與姊妹共住地牢單位。《錦城春色》和《大城小調》恍如送給1940、1950年代紐約的情人節賀禮，與悲劇《夢斷城西》構成愛情的一體兩面。

1950年，伯恩斯坦為百老匯話劇《小飛俠》寫作劇樂（不要與1954年的音樂劇《小飛俠》混淆啊），甚至為歌曲〈與我共夢〉作詞（由溫蒂演唱）。不過這首歌曲卻在話劇正式開演時被刪掉了。

醞釀多時，雄心勃勃的輕歌劇《老實人》堪稱伯恩斯坦最優秀的作品之一。作品以伏爾泰的中篇諷刺小說為基礎，講述天真的主人翁在生活中吃了教訓，漸漸失去純真。《老實人》1956年開演時，適逢因循保守的麥卡錫年代結束。輕鬆惹笑的歌曲〈入鄉隨俗〉歌詞包含英文和西班牙文，由伯恩斯坦與太太蒙泰莉嘉合寫。

### 藍調刻劃城市孤寂

伯恩斯坦只為一齣電影（《碼頭風雲》，1954年）寫過配樂，不過這套作品也堪稱傑作。電影講述碼頭的一切由工會頭目把持，然而工會頭目本身卻是個惡棍，令碼頭工人馬

*On the Town* marked Bernstein's Broadway debut and was a hit, which he followed in 1953 with *Wonderful Town*. The latter is based on the real-life memoirs of a journalist who attempted to make it in the Big Apple while sharing a basement apartment with her sister. Both musicals are valentines to New York of the 1940s and '50s - counterparts to the tragedy of *West Side Story*.

In 1950 Bernstein wrote the incidental music for a Broadway production of the play *Peter Pan* (not to be confused with the 1954 musical) - even penning his own lyrics for the song "Dream with Me" (for Wendy), though this number was actually cut from the original production.

Long in the making, the ambitious, operetta-styled *Candide* ranks as one of Bernstein's most splendid creations. It is based on Voltaire's satirical novella about the naive title character's loss of innocence as he is schooled by experience. *Candide* opened at the end of the conformist McCarthy era, in 1956. Bernstein himself, together with his wife Felicia Montealegre, provided the English-Spanish lyrics for the hilarious "I Am Easily Assimilated."

### CITY BLUES

Bernstein wrote only one score specifically for film, but it is considered among his masterpieces: *On the Waterfront* (1954), which tells the story of the dock worker Terry Malloy (Marlon Brando) and his defiance of the thuggish union boss who controls operations. Touches of mournful blues



洛（馬龍白蘭度飾）誓要與他周旋到底。哀傷的藍調風格點染了現代城市的孤寂；刻劃城中暴力的段落，實在是伯恩斯坦筆下最激烈的作品。他在此採用了自己的「爵士模式」，但刻劃的並非大城市的繁華，而是噩夢似的暴行；至於描繪故事中一對年輕戀人的樂段，則是全套組曲中情感最深刻的時光。儘管狂暴的音樂重現，但代表馬洛的主題這時變得輝煌宏偉，狂暴的音樂惟有屈服。

《大溪地風雲》（1951年）歌詞劇本由伯恩斯坦親自撰寫，顯示出作者希望建立真真正正的美式歌劇風格。故事非常簡單：講述一對住在郊區的夫婦（迪娜和森）覺得空虛苦悶，無處可逃，婚姻也因而亮起紅燈。

### 祝福一切新嘗試

然而伯恩斯坦也並非所有作品都馬上成功。《賓夕凡尼亞大道1600號》原為慶祝1976年美國立國200週年紀念而寫，但到頭來卻一敗塗地，屬於他筆下最失敗的作品之一，才演出了七場就落幕了——同時是作曲家最後一次為百老匯創作的原創作品。劇本和歌詞都出自利納手筆，創作意念是把白宮本身當成主角，藉此審視美國歷史；白宮內，樓上是擁有特權的統治階級，樓下則是奴隸或僕人。劇中的音樂素材其實也不無珠玉之作：歌曲〈看管這官邸〉原由第二任總統約翰·亞當斯和第一夫人艾碧嘉·亞當斯唱出。正如傳記作者布頓所言，樂曲「成為祝福一切新嘗試的作品，因此得到獨立的藝術生命」——而且樂曲原本的背景，在今天也特別適用。

### 節目介紹由湯馬士·梅撰寫 鄭曉彤翻譯

湯馬士·梅是駐西雅圖的作家，著作包括《華格納解碼》。他亦是《華盛頓郵報》、《留聲機》及《OPERA America》等刊物的專欄作家。

suggest the loneliness of the modern city, while its violence is evoked by some of Bernstein's most aggressive writing. Here, he uses his "jazz mode" to convey nightmarish brutality rather than big-city exuberance. At the Suite's emotional centre is the music depicting the story's young lovers. After the violent music resurfaces, it yields to a glorious transformation of Terry's theme.

*Trouble in Tahiti* from 1951 (for which he supplied his own libretto) illustrates Bernstein's desire to cultivate an authentically American idiom for opera. Its simple story involves the marital strain between a suburban couple, Dinah and Sam, who cannot escape feelings of emptiness and ennui.

### A BLESSING ON NEW VENTURES

Not all of Bernstein's projects were outright successes. *1600 Pennsylvania Avenue*, which originated as a project for the United States bicentennial in 1976, was among his most crushing failures: it closed after only seven performances and was the last time Bernstein supplied an original score for Broadway. With a book and lyrics by Alan Jay Lerner, the concept was to examine American history using the White House itself as a kind of protagonist, divided into the privileged rulers upstairs and slaves/servants downstairs. There's gold within the musical material itself. "Take Care of This House" is a number originally given to John and Abigail Adams. As the biographer Humphrey Burton remarks, "it has achieved independent life as a blessing on new ventures of all kinds" – while its original context remains more relevant than ever.

### Programme notes by Thomas May

Thomas May is a writer based in Seattle and his books include *Decoding Wagner*. He has written for *The Washington Post*, *Gramophone*, *OPERA America* and many other publications.

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## 威爾遜 JOHN WILSON

指揮 Conductor

PHOTO: Sim Canetty-Clarke

威爾遜早與英國多個主要樂團及音樂節長期合作，在歐洲、亞洲及澳洲的工作亦越見佳績。2016/17樂季，他成為BBC蘇格蘭交響樂團的副客席指揮，並帶領樂團於2017年7月的BBC逍遙音樂節中演出。本樂季，威爾遜首次指揮奧斯陸愛樂、卑爾根愛樂、哥德堡交響樂團、馬爾默交響樂團、布達佩斯節慶管弦樂團、柏林德意志交響樂團等。他亦再度和悉尼交響樂團、伯明翰城市交響樂團、愛樂樂團和BBC愛樂合作。與BBC蘇格蘭交響樂團方面，則繼續專注英國和美國曲目。2016年，他首度指揮歌劇，為格蘭堡藝術節指揮《蝴蝶夫人》，是該節首次上演此劇目。

1994年，威爾遜成立了自己的威爾遜樂團，專門演奏荷里活及百老匯黃金時代的曲目；過去十年，他們每年均會在BBC逍遙音樂節上演出，並定期在英國各地巡演。他最近的錄音包括：指揮BBC愛樂演奏柯普蘭交響曲作品的三張大碟、於2017年11月發行他首張與BBC蘇格蘭交響樂團合作的大碟，當中收錄了李察·羅特尼·班尼特的作品。

威爾遜生於英國蓋茲賀，在英國皇家音樂學院學習作曲及指揮，師隨霍洛維茲及湯遜。在學期間，他包攬所有主要指揮獎項，並於2011年成為該校院士。

John Wilson has developed long-term affiliations with many of the UK's major orchestras and festivals, and is working increasingly at the highest level across Europe, Asia and Australia. In 16/17 he became the Associate Guest Conductor of the BBC Scottish Symphony Orchestra and in July 2017 conducted them at the BBC Proms. This season Wilson makes his debut with the Oslo Philharmonic, Bergen Philharmonic, Gothenburg Symphony, Malmö Symphony, Budapest Festival Orchestra and Deutsches Symphonie-Orchester Berlin. He returns to the Sydney Symphony, City of Birmingham Symphony, Philharmonia Orchestra, BBC Philharmonic, and with the BBC Scottish Symphony he continues his focus on British and American repertoire. In 2016 he made his opera debut with Glyndebourne Festival Opera conducting the theatre's first-ever *Madama Butterfly*.

In 1994 Wilson formed his own orchestra, The John Wilson Orchestra, dedicated to performing music from the golden age of Hollywood and Broadway; for the past decade they have been performing annually at the BBC Proms and touring regularly across the UK. His most recent recordings include three discs of symphonic works by Copland with the BBC Philharmonic, and in November 2017 he released his first recording with the BBC Scottish Symphony of works by Richard Rodney Bennett.

Born in Gateshead, England, John Wilson studied composition and conducting at the Royal College of Music where he was taught by Joseph Horowitz and Neil Thomson and where he won all the major conducting prizes and, in 2011, was made a Fellow.





歌爾

## LORINA GORE

歌唱家 Vocalist

澳洲女高音歌爾獲獎無數，包括鍾·修德蘭獎學金（2012）、歌劇演唱獎（2010）、羅拔與比蒂索沙大獎（2004）、科芬園國家歌劇工作室獎學金（2003）、先驅太陽報詠嘆調比賽二獎（2002和2004）、嘉里根夫人聲樂獎學金、法蘭克與維奧娜泰特獎學金、菲比帕特里克獎，以及澳洲國家歌劇詠嘆調大賽首獎。

歌爾於2008年加入澳洲歌劇院成為首席演員，演出多個角色，包括：《魔笛》中飾夜后、《阿拉貝拉》中飾馬車伕之福星、《夢遊女》中飾阿米娜和莉莎、《採珠人》中飾萊拉、《仲夏夜之夢》中飾泰坦妮亞、《Bliss》中飾Honey B，和《費黛里奧》中飾獄卒的女兒。她曾與悉尼愛樂、皇家墨爾本愛樂、墨爾本巴赫合唱團，以及和悉尼、達爾文、坎培拉、昆士蘭和塔斯曼尼亞等交響樂團合作，出任女高音獨唱。

歌爾2018年的主要演出，包括迪恩的《哈姆雷特》澳洲首演中飾演歐菲莉亞（阿德萊德音樂節）、與悉尼和阿德萊德交響樂團演出伯恩斯坦音樂會。與悉尼愛樂於《Saul》中飾演米哈爾、與ABC Classics發行大碟《A Toast to Melba》。她全年均會於澳洲歌劇院的「Opera in the Domain」和「Great Opera Hits」音樂會系列中演出。

Australian soprano Lorina Gore has won numerous awards including the Dame Joan Sutherland Scholarship (2012), the Opera Awards (2010), Robert & Betty Saltzer Prize (2004), Covent Garden National Opera Studio Scholarship (2003), second prize in the Herald-Sun Aria (2002 and 2004), the Lady Galleghan Scholarship for Voice, the Frank and Viola Tait Scholarship, the Phoebe Patrick Award, and first place in the Australian National Aria Competition.

She joined Opera Australia in 2008 as a principal artist and has since performed many roles including Queen of Night (*The Magic Flute*), Fiakermilli (*Arabella*), Amina (*La sonnambula*), Lisa (*La sonnambula*), Leila (*The Pearlfishers*), Titania (*A Midsummer Night's Dream*), Honey B (*Bliss*) and Marzelline (*Fidelio*). She has appeared as soprano soloist with the Sydney Philharmonia, Royal Melbourne Philharmonic, Melbourne Bach Choir and the Sydney, Darwin, Canberra, Queensland and Tasmanian Symphony orchestras.

2018 highlights include Ophelia in the Australian premiere of Brett Dean's *Hamlet* (Adelaide Festival), and appearing in Bernstein concerts with the Sydney and Adelaide symphony orchestras. She sings the role of Michal in *Saul* with Sydney Philharmonia; releases another recording with ABC Classics entitled *A Toast to Melba* and performs in Opera Australia's "Opera in the Domain" and their "Great Opera Hits" concert series throughout the year.



## 迪爾曼 LOUISE DEARMAN

歌唱家 Vocalist

英國音樂劇女演員迪爾曼透過於倫敦西區劇院、英國國家巡演，以及在英國和其他國際音樂會的演出而廣為人所熟悉。

她曾參與的劇場演出包括：《油脂》中飾演珍（維多利亞皇宮劇院和英國巡演）、《紅男綠女》中飾演莎拉布朗（英國巡演）及美美（皮卡迪利劇院）、《黛比上達拉斯》中飾黛比（愛丁堡藝術節）、《貓》中飾魅力貓葛麗茲貝拉（塞浦路斯）、《貝隆夫人》中飾貝隆夫人（英國巡演）、《週日戀曲》中飾女人（海外）、《茱迪嘉蘭》中飾獨奏者（英國巡演）、《Water Babies》世界首演中飾D女士（萊斯特弧形劇院劇院），以及在《魔法壞女巫》中分別飾格琳達和埃爾波巴（阿波羅維多利亞劇院）。她是第一位也是唯一一位在著名音樂劇《魔法壞女巫》中飾演兩個主角的女演員！音樂會方面，她曾在BBC逍遙音樂節演出，並與哈雷樂團、約翰威爾遜、伯恩茅斯交響樂團、倫敦音樂會、皇家愛樂、捷克愛樂和奧地利電台交響樂等樂團合作。她還在鄧斯特布爾格羅夫劇院舉辦一年一度的慈善音樂會。

迪爾曼曾在足球聯賽盃總決賽（溫布萊球場）、奧利弗獎（科芬園廣場）和倫敦西區現場音樂會（特拉法加廣場）演唱英國國歌。她的第一張個人專輯《You and I》於2005年發行，隨後於2012發行了《Here Comes the Sun》、2013年發行了《It's Time》，及2014年發行了單曲大碟《Bond and Beyond》，並與作曲家卡崗灌錄唱片。

British musical theatre actress Louise Dearman is widely known through her many performances in London's West End, UK national tours and the UK and international concert arena.

Theatre credits include: Jan in *Grease* (Victoria Palace Theatre and UK Tour), Sarah Brown in *Guys and Dolls* (UK Tour), Mimi in *Guys and Dolls* (Piccadilly Theatre), Debbie in *Debbie Does Dallas* (Edinburgh Festival), Grizabella in *Cats* (Cyprus), Eva Peron in *Evita* (UK Tour), The Woman in *Tell Me On A Sunday* (International), Soloist in *Judy* (UK Tour), Mrs. D in the world premiere of *Water Babies* (Leicester Curve), and Glinda and Elphaba in *Wicked* (Apollo Victoria). She was the first and only actress to have played both leading roles in the hit musical *Wicked!* In concert she has performed at the BBC Proms, and alongside the Halle, John Wilson, Bournemouth Symphony, London Concert, Royal Philharmonic, Czech Philharmonic, and ORF Radio Symphony orchestras. She also produces an annual charity concert at the Grove Theatre, Dunstable.

Louise Dearman has sung the National Anthem at the Capital One Cup Final (Wembley Arena), the Olivier Awards (Piazza Covent Garden) and West End Live (Trafalgar Square). Her first solo album *You And I* was released in 2005 and was followed by *Here Comes the Sun* (2012), *It's Time* (2013), *Bond and Beyond* (EP - 2014) and recordings with composer Richard Kagan.



## 克卡曼 NATHANIEL HACKMANN

歌唱家 Vocalist

克卡曼是國際聞名的歌唱家及演員，曾與全球眾多優秀樂團及聲譽卓著的藝團一同演出，擔綱高難度角色。他曾在百老匯飾演《孤星淚》的冉阿讓和賈維爾、《變身怪醫》的傑基爾博士和海德先生及《鐘樓駝俠》的劇名主角。他又於BBC逍遙音樂節中夥拍威爾遜樂團，在享負盛名的製作《奧克拉荷馬》中飾演克里一角；又即將於《錦城春色》演繹蓋比。他將於下一樂季為密歇根歌劇院《魔街理髮師》再次飾演安東尼。他過往為聖路易斯歌劇院演出同一角色，大獲好評。他為三藩市歌劇院蜚聲國際「梅洛拉歌劇計劃」成員時，參與了帕薩堤利的《卡薩布蘭卡》首演，飾演勞爾。他也曾與三藩市抒情歌劇院、杜佩奇歌劇院及太陽谷歌劇院合作，並於松樹山音樂節中亮相。

克卡曼多才多藝，曾在迪士尼《美女與野獸》的全美巡演中演繹加斯東，以及《旋轉木馬》中的畢格羅。音樂會方面，他同樣演出甚豐，曾合作的樂團包括三藩市歌劇院樂團、維珍尼亞歌劇院、米德蘭交響樂團、中密歇根州樂團、北亞利桑那州交響樂團及西北印第安納州交響樂團。

Nathaniel Hackmann has emerged as a singer and actor of international renown. He has been seen on stage in some of the most demanding roles and alongside many of the world's greatest orchestras and most prestigious companies. He has portrayed Jean Valjean and Javert on Broadway in *Les Misérables*, as well as the titular roles in *Jekyll and Hyde* and *The Hunchback of Notre Dame*. At the BBC Proms he appeared as Curly with The John Wilson Orchestra in the acclaimed production of *Oklahoma* and will next be seen as Gaby in *On the Town*. He will be reprising the role of Anthony in *Sweeney Todd* with the Michigan Opera Theatre next season after performing to rave reviews with Opera Theater Saint Louis. As a member of the prestigious Merola Opera Programme at the San Francisco Opera, he appeared as Raul in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. He has also appeared with the San Francisco Lyric Opera, DuPage Opera Theater, Sun Valley Opera and at the Pine Mountain Music Festival.

A versatile performer, Hackmann also performed as Gaston in the National Tour of Disney's *Beauty and the Beast*, and Billy Bigelow in *Carousel*. On the concert stage, he has appeared with San Francisco Opera Orchestra, Virginia Opera, Midland Symphony Orchestra, Central Michigan Orchestra, Northern Arizona Symphony and Northwest Indiana Symphony.





# 尼爾文 NADIM NAAMAN

歌唱家 Vocalist

尼爾文最近獲任命為皇家音樂學院準會員，他曾在該學院接受音樂劇場培訓。在此之前，他在華威大學修讀戲劇。

尼爾文最近期的劇場演出包括在韋伯和艾克鵬的《全靠吉維斯》中飾演伯蒂·伍斯特一角（由艾克鵬親自執導），及在《歌聲魅影》30周年紀念演出飾拉烏爾。其他劇場演出包括：《魔街理法師》、《一僕二主》、《仙樂飄飄處處聞》、《鐵達尼號》、《棋王》、《瑪格麗特》、《騎士隊》、《飛天巨桃歷險記》以及《過去五年》。

他的音樂會演出包括：英國電訊聖誕音樂會、伯恩斯坦百老匯音樂會、與約翰威爾遜樂團演 Rogers & Hammerstein/Rogers & Hart 和百老匯歌聲音樂會、與愛爾蘭電台音樂會樂團演伯恩斯坦舞台和銀幕音樂會，以及《一步登天》、《小夜曲》、《歌聲魅影》25周年、史釗域（Rod Stewart）歐洲巡演、艾頓莊（Sir Elton John）戴安娜紀念音樂會等。

尼爾文的錄音專輯《Sides》（2016）高踞英國iTunes歌唱流行榜最高位置。

Nadim Naaman was recently appointed an Associate of The Royal Academy of Music, where he trained in Musical Theatre. Prior to this, he read Drama at the University of Warwick.

Most recently, he played Bertie Wooster in Andrew Lloyd Webber and Alan Ayckbourn's *By Jeeves* (The Old Laundry Theatre), directed by Ayckbourn himself, and Raoul in the 30<sup>th</sup> Anniversary cast of *The Phantom of the Opera* (Her Majesty's Theatre). Other Theatre includes: *Sweeney Todd* (Harrington's Pie & Mash Shop, Shaftesbury Avenue), *One Man, Two Guvnors* (Theatre Royal, Haymarket), *The Sound of Music* (London Palladium), *Titanic* (Princess of Wales, Toronto and Southwark Playhouse), *Chess* (The Union), *Marguerite* (Tabard), *Knight Crew* (Glyndebourne), *James and The Giant Peach* (The Watermill) and *The Last Five Years* (Pleasance).

Concert work includes: The BT Christmas Concert (Royal Albert Hall), Bernstein on Broadway (RCO Concertgebouw), Rogers & Hammerstein/Rogers & Hart (The John Wilson Orchestra), The Broadway Sound (The John Wilson Orchestra), Leonard Bernstein: On Stage and Screen (RTÉ Concert Orchestra), How To Succeed In Business Without Really Trying (Guildhall, City of London Festival), A Little Night Music (The Palace and Yvonne Arnaud), The Phantom of The Opera 25<sup>th</sup> Anniversary (Royal Albert Hall), Rod Stewart - European Tour (Twickenham) and Concert For Diana with Sir Elton John (Wembley).

Naaman's studio album *Sides* (2016) topped the iTunes UK Vocal Chart.

# 香港管弦樂團 HONG KONG PHILHARMONIC ORCHESTRA

## 願景 VISION

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**香港管弦樂團**（港樂）被喻為亞洲最前列的古典管弦樂團之一。在為期44週的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。

梵志登是現今國際古典樂壇最炙手可熱的指揮之一，他自2012/13樂季正式擔任港樂音樂總監一職，至2022年夏季。此外，由2018/19樂季開始，梵志登大師將正式成為紐約愛樂音樂總監。

余隆由2015/16樂季開始被委任為首席客席指揮，任期為三年。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。

繼歐洲巡演（包括在維也納著名的金色大廳的演出及錄影）取得成功後，港樂在中國內地多個城市展開巡演。為慶祝香港特區成立20週年，香港經濟貿易辦事處資助港樂，於2017年四至五月前赴首爾、大阪、新加坡、墨爾本和悉尼歌劇院巡演。

梵志登帶領樂團、合唱團與一眾頂尖歌唱家，於2018年1月完成了歷時四年的華格納巨著《指環》四部曲的歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡的演出贏得了本地和海外觀眾、樂評的讚譽。《指環》第四部曲——《諸神的黃昏》的錄音將於2018年年底發行。

近年和港樂合作過的指揮家和演奏家包括：阿殊堅納西、杜托華、艾遜巴赫、葛納、侯夫、郎朗、馬友友、寧峰和王羽佳等。

**THE HONG KONG PHILHARMONIC ORCHESTRA** (HK Phil) is recognised as Asia's foremost classical orchestra. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until 2022. Maestro van Zweden will also be the next Music Director of the New York Philharmonic from the 2018/19 season.

Yu Long was appointed Principal Guest Conductor of the HK Phil for a three-year period commencing with the 2015/16 season.

Under the dynamic leadership of Music Director Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, garnering international critical acclaim.

Following on from the success of the European tour, which included a filmed concert from Vienna's famous Musikverein, the HK Phil has toured extensively within mainland China. In celebration of the 20<sup>th</sup> anniversary of the establishment of the HKSAR, and with support of the Hong Kong Economic and Trade Offices, the orchestra performed in Seoul, Osaka, Singapore, Melbourne and at the Sydney Opera House between April and May 2017.

Jaap, the HK Phil, a superb cast of soloists and a chorus successfully completed the four-year epic "Ring Cycle" journey in January 2018. The concert performances and live Naxos recordings have been enthusiastically received by audiences and praised by critics at home and abroad. The recording of *Götterdämmerung* will be released towards the end of 2018.



PHOTO: Cheung Wai-lok

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「香港管弦樂團的《指環》四部曲，標誌著這支亞洲優秀樂團已晉成熟。」《今日歌劇》

*"The Hong Kong Philharmonic's Ring cycle marks a coming of age for one of Asia's most established orchestras"*  
*Opera Now*

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港樂積極推廣華裔作曲家的作品，除了委約新作，更已灌錄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，港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。

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，積極推廣藝術活動，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。

港樂獲香港政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金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和社區計劃，並與香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

Conductors and soloists who have recently performed with the orchestra include Vladimir Ashkenazy, Charles Dutoit, Christoph Eschenbach, Matthias Goerne, Stephen Hough, Lang Lang, Yo-Yo Ma, Ning Feng and Yuja Wang.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions. Its acclaimed education and community engagement programmes in schools, hospitals and outdoor spaces, bring music into the hearts of tens of thousands of children and families every year.

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 endeavours to promote artistic excellence, foster access to classical music, and stimulate cultural participation in Hong Kong, as well as to enhance Hong Kong's reputation as one of the great cities of the world.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra



## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

### 音樂總監

#### MUSIC DIRECTOR



梵志登  
Jaap van Zweden

### 首席客席指揮

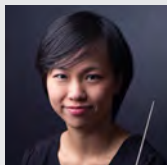
#### PRINCIPAL GUEST CONDUCTOR



余隆  
Yu Long

### 助理指揮

#### ASSISTANT CONDUCTORS



葉詠媛  
Vivian Ip



莎朗嘉  
Gerard Salonga

### 第一小提琴

#### FIRST VIOLINS



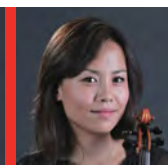
王敬  
樂團首席  
Jing Wang  
Concertmaster



梁建楓  
樂團第一副首席  
Leung Kin-fung  
First Associate  
Concertmaster



王亮  
樂團第二副首席 (署理)  
Wang Liang  
Second Associate  
Concertmaster (Acting)



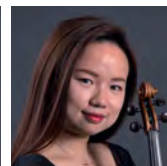
朱蓓  
樂團第三副首席  
Bei de Gaulle  
Third Associate  
Concertmaster



把文晶  
Ba Wenjing



程立  
Cheng Li



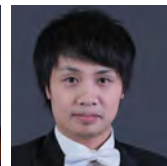
桂麗  
Gui Li



許致雨  
Anders Hui



余思傑  
Domas Juškys



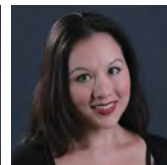
李智勝  
Li Zhisheng



龍希  
Long Xi



毛華  
Mao Hua



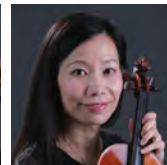
梅麗芷  
Rachael Mellado



倪瀾  
Ni Lan



徐烜  
Xu Heng



張希  
Zhang Xi

## 第二小提琴 SECOND VIOLINS



● 趙滢娜 (署理)  
Zhao Yingna (Acting)



▲ 梁文瑋  
Leslie Ryang Moonsun



方潔  
Fang Jie



何珈樑  
Gallant Ho Ka-leung



簡宏道  
Russell Kan Wang-to



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Liu Boxuan



冒異國  
Mao Yiguo



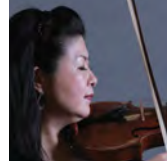
潘廷亮  
Martin Poon Ting-leung



華嘉蓮  
Katrina Rafferty



韋鈴木美矢香  
Miyaka Suzuki Wilson



冨田中知子  
Tomoko Tanaka Mao



黃嘉怡  
Christine Wong Kar-ye



周騰飛  
Zhou Tengfei

## 中提琴 VIOLAS



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Andrew Ling



▲ 熊谷佳織  
Kaori Wilson



崔宏偉  
Cui Hongwei



付水淼  
Fu Shuimiao



洪怡凡  
Ethan Heath



黎明  
Li Ming



林慕華  
Damará Lomdaridze



羅舜詩  
Alice Rosen



孫斌  
Sun Bin



張姝影  
Zhang Shu-ying

## 大提琴 CELLOS



● 鮑力卓  
Richard Bamping



■ 方曉牧  
Fang Xiaomu



▲ 林穎  
Dora Lam



陳屹洲  
Chan Ngat Chau



陳怡君  
Chen Yi-chun



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Anna Kwan Ton-an



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Yalin Song

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- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
- ▲ 助理首席 Assistant Principal

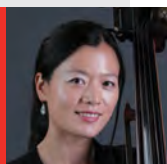
## 香港管弦樂團

# HONG KONG PHILHARMONIC ORCHESTRA

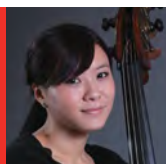
### 低音大提琴 DOUBLE BASSES



● 林達僑  
George Lomdaridze



◆ 姜馨來  
Jiang Xinlai



張沛姬  
Chang Pei-heng



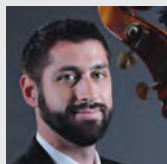
馮榕  
Feng Rong



費利亞  
Samuel Ferrer



林傑飛  
Jeffrey Lehmborg

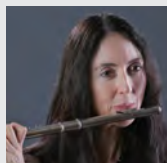


鮑爾菲  
Philip Powell

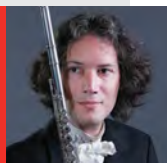


范戴克  
Jonathan Van Dyke

### 長笛 FLUTES



● 史德琳  
Megan Sterling



■ 盧韋歐  
Olivier Nowak



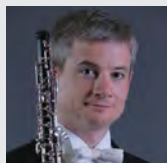
柯布魯  
Ander Erburu

### 短笛 PICCOLO



施家蓮  
Linda Stuckey

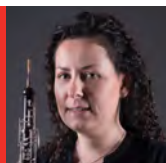
### 雙簧管 OBOES



● 韋爾遜  
Michael Wilson



■ 布若芙  
Ruth Bull



韋思芸  
Vanessa Howells

### 英國管 COR ANGLAIS



關尚峰  
Kwan Sheung-fung

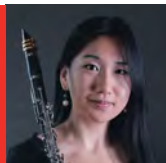
### 單簧管 CLARINETS



● 史安祖  
Andrew Simon



■ 史家翰  
John Schertle



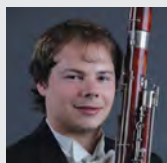
劉蔚  
Lau Wai

### 低音單簧管 BASS CLARINET



艾爾高  
Lorenzo losco

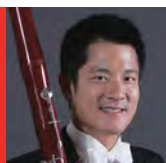
### 巴松管 BASSOONS



● 莫班文  
Benjamin Moermond

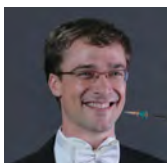


■ 陳劭桐  
Toby Chan



◆ 李浩山  
Vance Lee

### 低音巴松管 CONTRA BASSOON



崔祖斯  
Adam Treverton Jones



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Jiang Lin



■柏如瑟  
Russell Bonifede



▲周智仲  
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托多爾  
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Jarod Vermette



韋力奇  
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Kevin Thompson



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## 大號 TUBA



●雷科斯  
Paul Luxenberg

## 定音鼓 TIMPANI 敲擊樂器 PERCUSSION

## 豎琴 HARP

## 鍵盤 KEYBOARD



●龐樂思  
James Boznos



●白亞斯  
Aziz D. Barnard Luce



梁偉華  
Raymond Leung Wai-wa



胡淑徽  
Sophia Woo Shuk-fai



●史基道  
Christopher Sidenius



●葉幸沾  
Shirley Ip

## 特約樂手 FREELANCE PLAYERS

小提琴：艾瑾  
Violin: Ai Jin

中提琴：蔡書麟  
Viola: Choi Shu-lun

單簧管：黃俊彥  
Clarinet: Michael Wong

圓號：曾玥濤  
Horn: Zan Yuetao

長號：高基信  
Trombone: Christian Goldsmith

定音鼓：許莉莉  
Timpani: Lily Hoi

敲擊樂器：周展彤\*、小山理惠子\*、鄭敏蔚、王偉文  
Percussion: Chau Chin-tung\*, Rieko Koyama\*, Eugene Kwong, Raymond Vong

結他：哥連斯  
Guitar: Chris Collins

鼓：史密特  
Drums: Matt Skelton

薩克管：夏林、梁國章、薩約翰  
Saxophone: Simon Haram, Jacky Leung, Johnny Salinas

\*承蒙香港小交樂團允許參與演出  
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Richard Bamping  
大提琴首席  
PRINCIPAL CELLO

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## 港樂特別計劃

## SPECIAL PROJECTS

### 信託基金 ENDOWMENT TRUST FUND

信託基金於一九八三年由以下機構贊助得以成立。

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#### 商藝匯萃

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·由冨田中知子小姐使用

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洛治·希爾 (c.1800) 小提琴·由王亮先生使用

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多尼·哈達 (1991) 大提琴

史葛·羅蘭士先生 借出

安素度·普基 (1910) 小提琴·由張希小姐使用

#### Paganini Project

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

Dawne Haddad (1991) Violoncello

Loaned by Mr Laurence Scofield

Ansaldo Poggi (1910) Violin, played by Ms Zhang Xi

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##### 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·由樂團第三副首席朱蓓小姐使用
  - 約瑟·加里亞奴 (1788) 小提琴
  - 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
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為支持港樂首演《指環》四部曲，  
以下人士借出一套四支華格納大號

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- Paul and Leta Lau
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#### 劉元生慈善基金安排借出

G. B. 瓜達尼尼 (1760) 小提琴·由樂團首席王敬先生使用

#### 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
- Josephn Gagliano (1788) Violin
- 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

A set of Wagner Tubas is loaned by these sponsors in  
support of the HK Phil premiere of the *Ring Cycle*

- Mr Pascal Raffy
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#### A loan arranged by the Y. S. Liu Foundation

G. B. Guadagnini (1760) Violin,  
played by Mr Jing Wang, Concertmaster



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## 香港管弦樂團籌款音樂會

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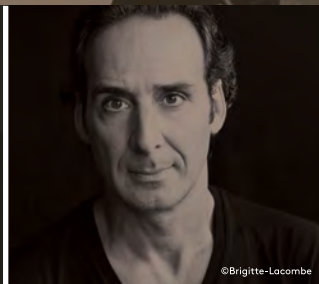
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