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A VIENNESE NEW YEAR
維也納新年音樂會

30 & 31-12-2012
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梵志登 Jaap van Zweden
音樂總監 Music Director

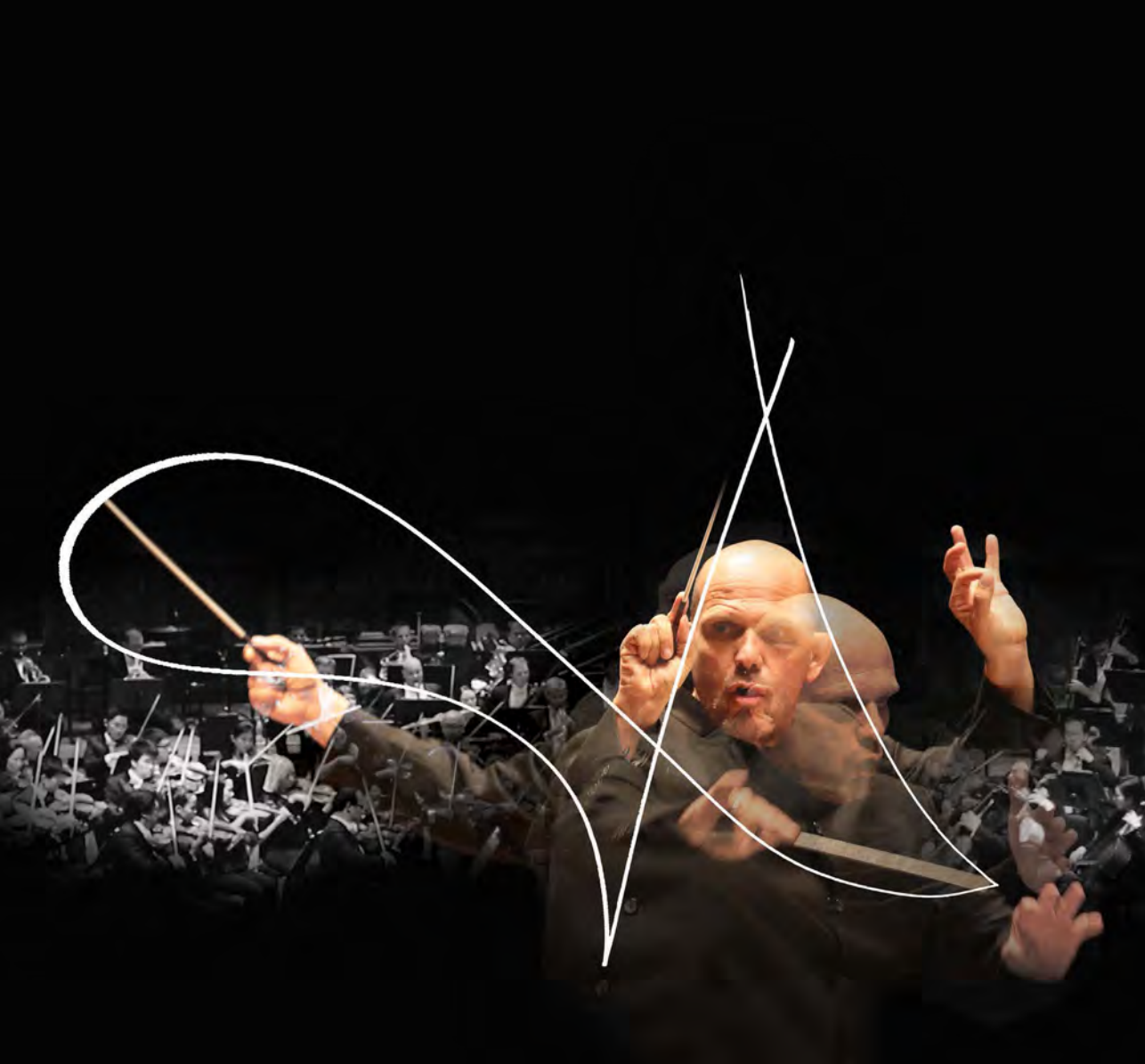
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THE MACALLAN BRAVO SERIES

維也納新年音樂會

A VIENNESE NEW YEAR



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FIRST HALF

~45'

小約翰·史特勞斯：《蝙蝠》：序曲、各有所好[#]和查達斯舞^{*}
J. Strauss II: *Die Fledermaus*: Overture, Chacun à son Goût[#] and Csárdás^{*}

蘇佩：《維也納的晨早、正午和夜晚》
Suppé: *Morning, Noon and Night in Vienna*

史托茲：《至愛》：你是我心中的王[#]
Stolz: *Der Favorit*: Du sollst der Kaiser meiner Seele sein[#]

倫拜：《哥本哈根蒸汽火車》加洛普
Lumbye: *Copenhagen Steam Railway Gallop*

里夏：《萊迪塔》：我的吻熱情如火^{*}
Lehár: *Giuditta*: Meine Lippen, sie küssen so heiß^{*}

布拉姆斯：第五匈牙利舞曲
Brahms: Hungarian Dance No.5

中場休息 interval

SECOND HALF

~38'

小約翰·史特勞斯：《春之聲》
J. Strauss II: *Voices of Spring*

卡爾曼：《伯爵夫人瑪麗莎》：我聽到吉卜賽小提琴^{*}
Kálmán: *Gräfin Mariza*: Höre ich Zigeunergeigen^{*}

小約翰·史特勞斯：《雷電》波爾卡
J. Strauss II: *Thunder and Lightning Polka*

奧芬巴赫：《格雷斯坦女爵》：我愛軍人[#]
Offenbach: *La Grande-Duchesse de Gérolstein*: Ah! Que j'aime les Militaires[#]

德伏扎克：第三斯拉夫舞曲，Op.46
Dvořák: Slavonic Dances, Op.46, No.3

奧芬巴赫：《霍夫曼的故事》：船歌^{**}
Offenbach: *Les contes d'Hoffmann*: Barcarolle^{**}

小約翰·史特勞斯：《藍色多瑙河》
J. Strauss II: *The Blue Danube*

ARTISTS

安格斯，指揮	David Angus, conductor	19
*貝莎德，女高音	*Lee Bisset, soprano	22
#娃拉克，女中音	#Aurhelia Varak, mezzo-soprano	23



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J A A P

VAN ZWEDEN

[🗣️] Yaap fun Zvay-den]

Definitions of JAAP VAN ZWEDEN

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

Synonyms of JAAP VAN ZWEDEN

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

HK Phil

Definitions of HK Phil

- 1 Hong Kong's first professional orchestra since 1974
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- 5 Comprehensive education and outreach programmes to invest in Hong Kong's
musical future 全面的音樂教育計劃，為香港未來播下音樂種子
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〔梵志：清淨之志，登：達到〕





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梵志登 Jaap van Zweden
音樂總監 Music Director

維也納新年音樂會

A VIENNESE NEW YEAR

香港管弦樂團全人
祝大家新年快樂！
希望各位享受以維
也納的傳統方式來
迎接2013年！

Everyone at the Hong Kong Philharmonic wishes you a happy and prosperous new year. We hope you enjoy seeing 2013 in with Viennese style!

1750年，匈牙利一個貴族帶著多名隨從來到維也納，其中有個身份低微的三十歲猶太裔僕人，名叫約翰·米高·史特勞斯。史特勞斯明顯很喜歡維也納，所以沒有跟隨僱主離開，選擇留在維也納並改信基督教，並在聖士提反大教堂與羅莎利亞·布希成婚。兩人的次子弗朗茨·博爾基亞斯·史特勞斯長大後結婚生子，經營小旅館。他在市內利奧帕德城區一條後街開了間小酒館——也就是其子約翰的出生地。這個孩子生於1804年3月14日，自幼醉心音樂。根據記載：「酒館有兩個客廳，一大一小。樂手在大客廳演奏時，這孩子就伏在桌子下面不讓父親看見，好聆聽樂手演奏。」這些樂手多是四處演奏的小提琴手和民間樂手，靠演奏蘭德勒舞曲和德國舞曲（兩者都可說是圓舞曲的始祖）換取吃喝。約翰·史特勞斯後來不但成為出色的小提琴手和舞曲作者（主要是圓舞曲），更建立了一個延綿至今的音樂王朝——愛德華·史特勞斯（1955年生於維也納）幾年前在專訪中表示：「名叫愛德華·史特勞斯，又住在維也納——那種壓力是你們難以想像的。」

The Strauss family arrived in Vienna in 1750 with the retinue of a Hungarian nobleman who visited the city that year; a humble 30-year-old Jewish servant called Johann Michael Strauss came too. Strauss obviously took a liking to Vienna and when the nobleman moved on, he stayed behind, converted to Christianity and married Rosalia Buschin in the city's St Stephen's Cathedral. The couple's second son, Franz Borgias Strauss, became an innkeeper, married, and fathered a son, Johann, who was born in the family's small tavern in a back street in the Leopoldstadt district of the city. That Johann, born on 14th March 1804, soon showed an interest in music; according to one report, "when musicians played in the larger of the two rooms in the tavern, the boy crouched under a table, unseen by his father, in order to be able to hear the players". Those players were mostly itinerant fiddlers and folk musicians who earned their refreshment by performing such dances as the *Ländler*, *Deutscher* and *Tanz*, which can be seen as the forerunners of the Waltz. Johann went on to become not only an accomplished fiddler and a composer of dances - notably waltzes - but the founder of a musical dynasty which has continued through to our own time: Eduard Strauss, who was born in Vienna in 1955, remarked in an interview some years ago that "to be called Eduard Strauss and live in Vienna. You cannot imagine the pressure."



維也納新年音樂會

A VIENNESE NEW YEAR

史特勞斯音樂王朝中，最知名的成員卻不是這位約翰·史特勞斯，而是他的兒子—1825年10月25日出生、與父親同名的「約翰·巴普蒂斯特·史特勞斯」。為免混淆，大家一般稱呼兒子為「小約翰·史特勞斯」。老約翰不想兒子以音樂為業，一心栽培他成為銀行家，但小約翰卻瞞著父親偷偷學習小提琴。1842年，小約翰離家認真研習音樂，兩年後獲得舉行公開音樂會的牌照。他還籌組了一個僅得廿四人的樂團，在維也納多馬亞賭場一個晚餐舞會上演出。那是他首次正式以專業指揮家的身份演出，節目包括他自己六首作品，其中一首馬上大受歡迎，當場就加演了十九次。

然而每年元旦舉行史特勞斯家族作品專場音樂會的意念卻只有七十年歷史，這一點頗令人詫異。1873年起，小約翰·史特勞斯與維也納愛樂樂團關係密切，直至小約翰離世為止。第二次大戰期間，卡魯斯在維也納指揮維也納愛樂樂團演出史特勞斯專場音樂會，前後共五場，第一場在1939年12月31日舉行。二戰時期是奧地利史上的黑暗歲月，而音樂會也帶有政治含義。至於新年音樂會的傳統，就有待他的繼任人基爾柏斯來建立了。1946年，基爾柏斯首次在維也納金色大廳舉行新年音樂會，之後持續至今。時至今日，維也納新年音樂會在世界各地的電台和電視台播放，觀眾聽眾數目冠絕世上所有「嚴肅」音樂節目。

今晚，安格斯將帶領我們欣賞多首精選圓舞曲、波爾卡和其他管弦樂珍品。另外，兩位客席歌唱家貝莎德和娃拉克會為大家獻唱多齣維也納輕歌劇的選段。今晚所選的**小約翰·史特勞斯 (1825-1899)** 作品包括：兩首著名圓舞曲（《春之聲》和《藍色多瑙河》）、一首波爾卡（《雷電》波爾卡）和他最有名的輕歌劇—《蝙蝠》的選段。

The most famous member of that dynasty was, however, that first musical Johann Strauss' son, who was born on 25th October 1825 and given the same name as his father, Johann Baptist Strauss. To avoid confusion, he is usually referred to as Johann Strauss II. His father was against him taking up a career in music and he trained as a banker while having violin lessons behind his father's back. When he left the family home in 1842 he studied music seriously and, two years later, was granted an official licence to give public concerts. His professional début as a conductor was with a 24-piece orchestra he had assembled for a dinner-dance at Dommayer's Casino in Vienna. In that programme he included six of his own compositions, one of which proved to be so popular that it was encored 19 times.

It's somewhat surprising to realise that the idea of a holding an annual concert devoted to the music of the Strauss family only began 70 years ago. On 31st December 1939, Clemens Krauss conducted the first of five war-time Strauss concerts in Vienna with the Vienna Philharmonic; the orchestra with which Johann Strauss II was closely associated from 1873 until his death. The War Years were dark days in Austrian history and the concerts had political overtones: It was left to Krauss' successor, Josef Krips, to begin the tradition which has lasted to this day when, in 1946, he presented the first of the annual New Year's concerts held in Vienna's famous Musikverein. Today the concert broadcast across the world, reaching a bigger audience than any other 'serious' music broadcast in the world.

Today, David Angus leads us through a typical collection of waltzes, polkas and other orchestral gems, while our two guest singers, Lee Bisset and Aurhelia Varak, join us with some classic songs from Viennese operettas. **Johann Strauss II (1825-1899)** is, of course, represented by two popular waltzes – *Voices of Spring* and *The Blue Danube* – by a polka, *Thunder and Lightning*, and in music from his most famous operetta, *Die Fledermaus* (The Bat).

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1839年，約翰·史特勞斯及其樂團在丹麥首都哥本哈根演出。當地一個樂隊樂手**倫拜**（1810-1874）聽畢演出後深深著迷，決定自行成立舞曲樂團，創作同類風格的圓舞曲、波爾卡和加洛普舞曲。他的舞曲輕音樂也大受歡迎，為他贏得「北方史特勞斯」的美譽。《哥本哈根蒸汽火車》加洛普寫於1847年。

但其他作曲家卻選擇移居維也納。舞曲輕音樂和輕歌劇當時瘋魔全城，而這批作曲家也為此出了一分力，包括**蘇佩**（1819-1895）。蘇佩是克羅地亞人，早年在家鄉接受音樂訓練。其父一直慫恿他從事法律、醫學或任何音樂以外的工作。他喪父後移居維也納，1840年找到第一份音樂工作——在維也納約瑟夫城區劇院當第三助理指揮，但沒有工資。其實，作曲才是他真正的興趣，他為工作的劇院寫作了約四十齣作品，包括《維也納的晨早、正午和夜晚》序曲。

在史特勞斯時代定居維也納的匈牙利作曲家有幾位，其中以**里夏**（1870-1948）名氣最大。他原是匈牙利軍樂樂手，1899年駐守維也納，但一直沒有離開，最後在維也納終老。他到了維也納的頭一年已寫了他第一齣輕歌劇，然後又陸續寫了三十多齣，最後一齣是《萊迪塔》。《萊迪塔》1934年在維也納國家歌劇院首演，由當時兩大歌唱家李察·圖伯和雅米拉·諾沃特娜領銜主演。這次演出是當時一項盛事，世界各地有一百二十多個電台轉播。里夏的同鄉**卡爾曼**（1882-1953）憑首齣輕歌劇《快樂的輕騎兵》一舉成名後，1908年移居維也納，多年間為當地觀眾寫了二十多齣輕歌劇，包括《伯爵夫人瑪麗莎》。

Hearing Johann Strauss and his orchestra performing in the Danish capital, Copenhagen, in 1839, so captivated a local bandsman that he decided to form his own dance orchestra and compose waltzes, polkas and gallops in the same style. And so popular were his own light orchestral dances that **Hans Christian Lumbye (1810-1874)** soon became known as “The Strauss of the North”. His *Copenhagen Steam Railway Gallop* dates from 1847.

Other composers, however, chose to move to Vienna in order to contribute to the city’s obsession with light orchestral dances and, in particular, operetta. One of these was **Franz von Suppé (1819-1895)** whose first musical training was in his native Croatia. Following the death of his father (who had urged his son to pursue a career in law, medicine or, indeed, anything other than music) he moved to Vienna. In 1840, he obtained his first job as a musician; an unpaid post as third assistant conductor at a Viennese theatre, the Theater in der Josefstadt. Composing was his real interest and for that theatre he composed around 40 scores, including an overture for a play called *Morning, Noon and Night in Vienna*.

Several Hungarian composers took up residence in Vienna during the Strauss era. The best known of these, **Franz Lehár (1870-1948)**, was a military bandsman in Hungary. In 1899, he was posted to Vienna, which was to remain his home for the rest of his life. Within a year he had composed his first operetta and went on to write over three dozen, his final one being *Giuditta* which was premièred at the Vienna State Opera House in 1934. This 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. Lehár’s compatriot, **Imre Kálmán (1882-1953)**, moved to Vienna in 1908 following the huge success of his first operetta, *The Gay Hussar*. He went on to write almost two dozen operettas for the Viennese public including *Gräfin Mariza* (Countess Maritza).



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走上史特勞斯家族的路的奧地利本土作曲家也有好幾位。**史托茲 (1880-1975)** 既長壽又活躍，作品極多，計有約二千首歌曲、舞曲和進行曲、五十多齣劇場作品劇樂、六十齣電影配樂和十九齣滑稽劇劇樂。《至愛》乃為柏林喜劇院而寫，1916年首演，大概是他最受歡迎的輕歌劇。

雅各·奧芬巴赫 (1819-1880) 原名雅各伯·艾伯斯特，「奧芬巴赫」是他出生的村落名稱。他雖然生於德國，但成名地卻不是維也納而是巴黎—那是他十四歲起的居處。奧芬巴赫是當時最受歡迎的作曲家之一，其歌劇風格講求旋律輕鬆動聽，與維也納的史特勞斯不無相似之處。他為巴黎觀眾寫作了一百齣輕歌劇，包括《格雷斯坦女爵》和生前來不及完成的《霍夫曼的故事》。

雖然小約翰·史特勞斯和**布拉姆斯 (1833-1897)** 風格大相逕庭，但兩人卻惺惺相惜，而且頗有交情。雖然一般認為布拉姆斯以寫作重型管弦樂作品為主，但他也不是沒有輕鬆的一面—令他一炮而紅的正是幾首匈牙利舞曲〔1868年出版〕。十年後，他向合作多年的維也納出版社推薦一位新秀作曲家—年輕捷克作曲家**德伏扎克 (1841-1904)**。同樣，德伏扎克的輕音樂斯拉夫舞曲也顯見功力。

中譯：鄭曉彤

There were several native Austrians who followed in the footsteps of the Strauss family. **Robert Stolz (1880-1975)** was, over the course of a very long and active life, particularly prolific as a composer, producing around 2,000 songs, dances and marches, as well as the music for more than 50 stage works, 60 films and 19 ice revues. *Der Favorit* (The Favourite), probably his most famous operetta, was written for the Berlin Komische Oper where it was first staged in 1916.

Born in Germany as Jakob Eberst but subsequently taking the name of his native village, **Jacques Offenbach (1819-1880)** made his name, not in Vienna, but in Paris, to which city he moved at the age of 14. He became one of the most popular composers of the day, championing a style of opera which was characterised by a light tunefulness, not at all dissimilar to the style championed by Strauss in Vienna. Among the 100 operettas he composed for the Parisians were *La Grande-Duchesse de Gérolstein* (The Grand Duchess of Gerolstein) and *Les contes d'Hoffmann* (The Tales of Hoffmann) which Offenbach did not live to complete.

Although their musical styles were radically different, Johann Strauss II and **Johannes Brahms (1833-1897)** had considerable mutual respect for each other's music and were also firm friends. But while Brahms is generally regarded today as the composer of heavyweight orchestral works, he was not without his lighter side, and he achieved his first popular successes with several Hungarian Dances published in 1868. And ten years later, Brahms recommended to his own Viennese publisher the music of a young Czech composer, **Antonín Dvořák (1841-1904)**, who also showed his skill in writing light orchestral dances with his series of Slavonic Dances.

Dr Marc Rochester

維也納新年音樂會

A VIENNESE NEW YEAR

《蝙蝠》：各有所好

我喜歡娛樂賓客，
為他們送上美好時光，
他們愛怎樣消磨時間都行，

可以通宵達旦。
雖然我通常都感到無聊，

不管他們說什麼；
不過，那是我作東道主的特權，
我可不准我的客人這樣想。
如果我留意到有人
不是享受其中的話，
他會馬上被抓起來，不留情面地，

就被扔出屋外。
而如果你問我，
為什麼我有這樣的表現？
很簡單，這是我的習慣：
各有所好！

當我和朋友們喝酒，
一瓶接一瓶，
每個人都要跟我一樣口渴，
不然我會很生氣！
如果我把酒倒滿一杯又一杯，
我絕不接受任何人的拒絕；
我受不了他們大嚷：

「不要了，我夠了！」
任何人跟不上我，
還表現得像個呆子的話，
我就扔——也不怕難為情——
把瓶子扔到他的頭上。
而如果你問我，請問，
為什麼我有這樣的表現？
這就是我的習慣：
各有所好！

Die Fledermaus: Chacun à son goût The Bat: Each to his own taste

Ich lade gern mir Gäste ein,
Man lebt bei mir recht fein,
Man unterhält sich, wie man mag,

Oft bis zum hellen Tag.
Zwar langweil' ich mich stets dabei,

Was man auch treibt und spricht;
Indes, was mir als Wirt steht frei,
Duld' ich bei Gästen nicht.
Und sehe ich, es ennuyiert
Sich jemand hier bei mir,
So pack' ich ihn ganz ungeniert,

Werf' ihn hinaus zur Tür.
Und fragen Sie, ich bitte,
Warum ich das denn tu'?
's ist mal bei mir so Sitte,
Chacun à son goût!

Wenn ich mit andern sitz' beim Wein,
Und Flasch' um Flasche leer',
Muß jeder mit mir durstig sein,
Sonst werde grob ich sehr!
Und schenke Glas um Glas ich ein,
Duld' ich nicht Widerspruch;
Nicht leiden kann ich's wenn sie

schrei'n:
"Ich will nicht, hab' genug!"
Wer mir beim Trinken nicht pariert,
Sich zieret wie ein Tropf,
Dem werfe ich ganz ungeniert,
Die Flasche an den Kopf.
Und fragen Sie, ich bitte,
Warum ich das denn tu'?
's ist mal bei mir so Sitte,
Chacun à son goût!

I love to entertain my guests,
And give them a splendid time,
They spend the time just as they
please,

Well past the dawn of day.
Although I am bored most of the
time,

Whatever they do or say;
But what is my privilege as the host,
Is not permitted to my guests.
And if I observe that someone
Is not enjoying himself,
He's grabbed without a by-your-
leave,

And thrown out of the house.
And would you ask me,
Why I behave like that?
It's simply my custom:
Each to his own taste!

When I am drinking with my friends,
Emptying bottle after bottle,
Everyone else must be as thirsty as I,
Otherwise I get very cross!

And if I'm pouring glass after glass,
I accept no refusals;
I can't stand it when they yell:

"No more, I've had enough!"
Anyone who won't keep up with me,
And behaves like a ninny,
I throw, quite unashamedly,
The bottle at his head.
And would you ask me please,
Why I behave like that?
It's just my custom,
Each to his own taste!



《蝙蝠》：查達斯舞

Die Fledermaus: Csárdás

The Bat: Czardas

家鄉的聲音，
你喚醒了我的渴望，
讓淚水
盈滿了我的眼眶！
當我聽到你，
我家國的歌曲，
我渴望回去，
我土生土長的匈牙利！

Klänge der Heimat,
Ihr weckt mir das Sehnen,
Rufet die Tränen
Ins Auge mir!
Wenn ich euch höre,
Ihr heimischen Lieder,
Zieht mich's wieder,
Mein Ungarland, zu dir!

Sounds of my homeland,
You awaken my longing,
You bring tears
To my eyes!
When I hear you,
Songs of my country,
I long to be back,
In my native Hungary!

啊，家鄉，多麼美好，
閃亮的陽光照耀，
你青蔥的森林，
你宜人的草地，
啊，那片土地，我在那裡多快樂！

O Heimat so wunderbar,
Wie strahlt dort die Sonne so klar,
Wie grün deine Wälder,
Wie lachend die Felder,
O land, wo so glücklich ich war!

O homeland, so wonderful,
How brightly the sun shines,
How green are your forests,
How pleasant your meadows,
Oh land, where I was so happy!

是的，你可愛的身影
完全滿注我的靈魂，
你可愛的身影！
而我雖然和你相隔遙遠，
可是永恆地，
我的靈魂一直
就只與你同在。

Ja, dein geliebtes Bild
Meine Seele so ganz erfüllt,
Dein geliebtes Bild!
Und bin ich auch von dir weit, ach weit
Dir bleibt in Ewigkeit doch
Mein Sinn immerdar
Ganz allein geweiht.

Yes, your beloved image
Entirely fills my soul,
Your beloved image!
And though I am far from you,
In all eternity
My soul are always
With you alone.

啊，家鄉，多麼美好，
閃亮的陽光照耀，
你青蔥的森林，
你宜人的草地，
啊，那片土地，我在那裡多快樂！

O Heimat so wunderbar,
Wie strahlt dort die Sonne so klar,
Wie grün deine Wälder,
Wie lachend die Felder,
O land, wo so glücklich ich war!

O homeland, so wonderful,
How brightly the sun shines,
How green are your forests,
How pleasant your meadows,
Oh land, where I was so happy!

火，燃點生命，
每顆真正的匈牙利心都在跳動；
嗨！快去跳舞！
查達斯舞曲多響亮！

Feuer, Lebenslust,
Schwellt echte Ungarbrust;
Hei! Zum Tanze schnell!
Csárdás tönt so hell!

Fire, zest for living,
Beat in every true Hungarian heart;
Hey! Hurry to the dance!
The Czardas rings out clearly!

褐色皮膚的少女，
你一定要和我跳舞；
你的手快給我，
眼睛深邃的女孩！
小提琴的樂音，嗒哈，
伴隨快樂的歌聲，嗒哈！
讓靴刺叮噹作響，
而當女孩一臉疑惑地，
垂頭低望，
你就知道你走運了！
嗜酒的人們，
高舉酒杯吧，
把杯子圍著圈子傳
快速地從一隻手交到下一隻手！
把烈火咽下，
托凱酒，
舉杯，
從祖國的土地！哈！

Braunes Mägdelein,
Mußt meine Tänz'rin sein;
Reich den Arm geschwind,
Dunkeläugig' Kind!
Zum Fiedelklingen, hoha,
Tönt jauchzend Singen, hoha!
Mit dem Spor geklirrt,
Wenn dann die Maid verwirrt,
Senket zur Erd' den Blick,
das verkündet Glück!
Durst'ge Zecher,
Greift zum Becher,
Laßt ihn kreisen
Schnell von Hand zu Hand!
Schlürft das Feuer
Im Tokayer,
Bringt ein Hoch
Aus dem Vaterland! Ha!

Nut-brown maiden,
You must dance with me;
Give me your hand quickly,
Dark-eyed girl!
The tune of the fiddle, hoha,
Is joined by cheerful singing, hoha!
Let the spurs jangle,
And when the girl, full of confusion,
Lowers her eyes,
You know your lucky hour has come!
Thirsty toppers,
Raise the cup,
Pass it in a circle
Quickly from hand to hand!
Slurp the fire
In the Tokayer,
Give a toast
From the fatherland! Ha!

火，燃點生命，
每顆真正的匈牙利心都在跳動；
嗨！快去跳舞！
查達斯舞曲多響亮！
啦，啦，啦，啦，啦！

Feuer, Lebenslust,
Schwellt ächte Ungarbrust;
Hei! Zum Tanze schnell!
Csárdás tönt so hell!
La, la, la, la, la!

Fire, zest for living,
Beat in every true Hungarian heart;
Hey! Hurry to the dance!
The Czardas rings out clearly!
La, la, la, la, la!

維也納新年音樂會

A VIENNESE NEW YEAR

《至愛》：你是我心中的王

我知道有一片沒有疆界的土地，
我知道有一個王國，在那裡緊纏的
是千種愛念
縈繞著我親愛的玫瑰小徑。
那是我居住的土地，
那是我給你的王國，
我把你抬上寶座，
這是我心的自由之地。

你，你是我心中的王。

你，只有你才可以穿紫色。

你，你應當揮動權杖，
你，只有你才可以統治此處，
你，你將會是征服者。

如果你愛我，你就得到回報，

我的心是你的王冠，
在黃金寶座上你可隨心所欲，
它是我用愛為你建造的。
我挑選了你做我的君王，
你的願望對我來說就是命令。
我的靈魂將會服從你，
我把自己完全付託給你。

*Der Favorit: Du sollst
der Kaiser meiner Seele sein*

Ich weiß ein Land, das ohne Schranken,
Ich weiß ein Reich, worin sich ranken,
Wohl tausend zärtliche Gedanken,
Um meiner Liebe Rosenpfad.
Das ist das Land, worin ich lebe,
Das ist das Reich, das ich dir gebe,
Auf dessen Thron ich dich nun hebe,
Ist meines Herzens freier Staat.

Du, Du, du sollst der Kaiser meiner
Seele sein.

Du, du, du sollst den Purpur tragen
ganz allein.

Du, du, du sollst das Szepter führen,
Du, du, nur du darfst d'rin regieren,
Du, du, ziehst dort als Sieger ein.

Wenn du mich liebst, hast du zum
Lohne,
In meinem Herzen deine Krone,
Und schaltest frei auf gold'nem Throne,
Den meine Liebe dir gebaut.
Du bist der Kaiser, den ich wähle,
Und deine Wünsche sind Befehle,
Gehorchen wird dir meine Seele,
Die ich so ganz dir anvertraut.

*The Favourite: You should be
the emperor of my heart*

I know a land without boundaries,
I know an empire, wherein entwine
A thousand tender thoughts,
About my love, Rosenpfad.
That is the land where I live,
That is the empire I give to you,
On whose throne I lift you,
In the free land of my heart.

You, you, you should be the emperor of
my heart.

You, you, you should wear the purple,
all alone.

You, you, you should wield the scepter,
You alone may rule there,
You will be the conqueror.

If you love me, you have your reward,
My heart is your crown,
And do as you will upon the golden
throne,
Which my love has built for you.
I have chosen you as the emperor,
and your wishes are orders.
You shall be obeyed by my soul,
I trust myself wholly to you.



《茱迪塔》：我的吻熱情如火

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

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

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

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

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

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

我跳著舞，就明白命運所作安排，
我的吻熱情如火。

Giuditta: Meine Lippen,
sie küssen so heiß

Ich weiß es selber nicht,
Warum man gleich von Liebe spricht,
Wenn man in meiner Nähe ist,
In meine Augen schaut
Und meine Hände küßt.

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

Doch wenn das rote Licht erglüht,
Zur mitternächt'gen Stund',
Und alle lauschen meinem Lied,
Dann wird mir klar der Grund:

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

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

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

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

Giuditta:
My lips kiss with such fire

I don't know why,
Men always talk of love,
When they come near me,
Look into my eyes
And kiss my hands.

I don't know why,
They speak of the magic,
That no man can resist,
When he sees me,
Or passes by.

When the lights glow red
At midnight,
When they listen to my song,
Then I understand why:

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

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

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

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

維也納新年音樂會

A VIENNESE NEW YEAR

《伯爵夫人瑪麗莎》：
我聽到吉普賽小提琴

我聽到吉普賽小提琴，
銅鈸在空氣中喧鬧地響起，
我的心就充滿了生命力，
所有渴求都在五內焚燒。

當撩人的查達斯舞曲施展，
夢幻般的魔法，
舞動著、燃燒著、恣意地、渴望地、
狂野的、誘人的查達斯之夢。

聽盛著托凱酒的酒杯碰杯，
看血液在沸騰，
不要浪費時間在想像之中，
為我奏琴吧，吉普賽琴手！
當你想活得狂野，
讓心如烈火焚燒，
高飛直上天堂，
為我奏琴吧，吉普賽琴手！
當你徹夜狂舞，
愛情溫柔細語的聲音，
會讓在痛的心粉碎，
為我奏琴吧，吉普賽琴手！

奏吧！奏吧！奏吧！
用感情奏琴吧！
為我們享樂而設的一切，
讓我們歡笑的美酒，
全都在召喚你的琴！
愛情在那裡？
誰知道它會帶來什麼？
愛情在那裡？
為什麼它如此芬芳？
屈服於你心的慾望吧，
自由地親吻，
吻吧，吻吧，不要停！
你喜歡就可以了！
愛情在那裡？
誰人知道它的起因？
愛情在那裡？
誰人知道它何處可尋？
就只一個吻，
把我的心燒著了，
直到我被熱情迷住！
就只一個吻！

Gräfin Mariza:
Höre ich Zigeunergeigen

Höre ich Zigeunergeigen,
Bei des Cymbals wildem Lauf,
Wird es mir um's 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 freier,
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 durchzehen,
Wollen wir von Liebe sprechen,
Will das arme Herz auch brechen,
Spiel' dazu, Zigeuner!

Spiel! Spiel! Spiel!
Spiele mit Gefühl!
Alles 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!

Countess Maritza:
When I hear the Gypsy violins

When I hear the Gypsy violins,
And the cymbals crashing in the air,
My heart is full of life,
And all my desires burn within me.

When a sultry Czardas casts,
Its dreamy spell upon the scene,
Thrusting, burning, reckless, yearning,
Wild, alluring Czardas dream.

Hear the Tokay glasses clinking,
See the blood boiling,
Do not waste your time in thinking,
Play for me, Gypsy fiddler!
When you want to live wildly,
So the heart burns fiercely,
Soaring high into the Heavens,
Play for me, Gypsy fiddler!
When you dance wildly through the night,
The sound of love's gentle whispers,
Will cause the aching heart to break,
Play for me, Gypsy fiddler!

Play! Play! Play!
Play with feeling!
Everything made for our pleasure,
The wines that make us laugh,
All call out for your fiddle!
Where is love?
Who knows what it brings?
Where is love?
Why is it so fragrant?
Give up to your heart's desire,
Be free with your kisses,
Kiss, kiss and do not stop!
Give up gladly what you will!
Where is love?
Who knows its causes?
Where is love?
Who knows where it's found?
Just a single kiss,
Sets my heart a-flame,
Until I am consumed with passion!
Just a single kiss!



《格雷斯坦女爵》：
我愛軍人

你喜歡危險，
危機對你很吸引，
而你將執行職務；
你明天便要離去，
而我來對你說
不是訣別，而是再見！

啊，我多麼喜歡軍人，
他們醒目的制服，
他們唇上的鬍子和頭上的羽飾！
啊，我多麼喜歡軍人，
他們的神氣、他們的舉止，
他們的一切我都喜歡。
當我看見我的軍人站在那裡，
準備好出發作戰，
立正，眼望前方十五步，
天哪，我多為他們驕傲。
他們會勝利還是戰敗？
我不知道，但我知道的是……啊……

啊，我多麼喜歡軍人，
我喜歡，是的，我喜歡軍人！

我知道我想要什麼：
我想要做一個軍隊食堂的女工，
我就可以時常和他們在一起，
而我會讓他們醉倒，
前往戰場時，勇敢而腳步輕浮，
我會跟他們一起去，
我會喜歡戰爭嗎？

《霍夫曼的故事》：船歌

妮可勞斯
美麗的夜晚，噢，愛的夜晚，
微笑吧，為我們的快樂！
夜晚比白天更甜美，
噢，美麗的愛的夜晚！

吉麗葉塔、妮可勞斯
時光流逝，帶走
我們的愛意，一去不返。
遠離這個快樂的時刻，
時光流逝，一去不返。
溫暖的風神，
撫慰我們吧；
溫暖的風神，
把你的吻送給/灑向我們吧！
啊！

La Grande-Duchesse de Gérolstein:
Ah! Que j'aime les militaires

Vous aimez le danger,
Le peril vous attire,
Et vous ferez votre devoir;
Vous partirez demain,
Et moi je viens vous dire,
Non pas adieu, mais au revoir!

Ah, que j'aime les militaires,
Leur uniforme coquet,
Leur moustache et leur plumet!
Ah, que j'aime les militaires,
Leur air vainqueur, leurs manières,
En eux tout me plaît.
Quand je vois là mes soldats,
Prêts à partir pour la guerre,
Fixes, droits, l'œil à quinze pas,
Vrai dieu! J'en suis toute fière.
Seront-ils vainqueurs ou défaits?
Je n'en sais rien, ce que je sais...Ah...

Ah, que j'aime les militaires,
J'aime, oui! j'aime les militaires!

Je sais ce que je voudrais:
Je voudrais être cantinière,
Près d'eux toujours je serais
Et je les griserais,
Avec eux, vaillante et légère,
Au combat je m'élancerais,
Cela me plairait-il, la guerre?

Les contes d'Hoffmann: Barcarolle

NICKLAUSSE
Belle nuit, ô nuit d'amour,
Souris à nos ivresses!
Nuit plus douce que le jour,
Ô belle nuit d'amour!

GIULIETTA, NICKLAUSSE
Le temps fuit et sans retour
Emporte nos tendresses.
Loin de cet heureux séjour
Le temps fuit sans retour.
Zéphyr embrasés,
Versez-nous vos caresses;
Zéphyr embrasés,
Donnez/Versez-nous vos baisers!
Ah!

The Grand Duchess of Gerolstein:
Ah! How I love soldiers

You love danger,
Risk attracts you,
And you will do your duty;
You will leave tomorrow,
And I have come to say to you,
Not farewell, but au revoir!

Ah, how I love soldiers,
Their smart uniforms,
Their moustaches and their plumes!
Ah, how I love soldiers,
Their triumphant air, their manners,
I like everything about them.
When I see my soldiers standing there,
Ready to set off for war,
Standing to attention, eyes front at fifteen paces,
Good God, I'm so proud of them.
Will they conquer or be defeated?
I do not know, but what I do know is...Ah...

Ah, how I love soldiers,
I love, yes, I love soldiers!

I know what I would like:
I would like to be a canteen woman,
I'd be with them all the time,
And I would make them tipsy,
Forward into battle, valiant and light-footed,
I'd go with them,
Would I like war?

The Tales of Hoffmann: Barcarolle

NICKLAUSSE
Beautiful night, o night of love,
Smile upon our bliss!
Night that is sweeter than the day,
O beautiful night of love!

GIULIETTA, NICKLAUSSE
Time slips by, and carries away
Our feelings of love, never to return.
Far from this moment of happiness,
Time slips by, never to return.
Warm zephyrs,
Pour your caresses out over us;
Warm zephyrs,
Give/Pour out your kisses over us!
Ah!

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安格斯

DAVID ANGUS

指揮 Conductor



“...This was a performance where the music-making at times became incandescent. At its heart was the conducting of David Angus, thrillingly on the wavelength of the restless rhythmic surge...”

Daily Telegraph

安格斯現任美國波士頓抒情歌劇院音樂總監及法蘭德斯交響樂團榮譽指揮。他亦曾經擔任美國鏡湖歌劇節音樂總監，任內表現備受推崇。他又經常指揮倫敦愛樂演出，其他演出包括：與猶他交響樂團和聖安東尼奧交響樂團的首次合作。他擅於理解年青音樂家的想法，並為倫敦市政廳音樂及戲劇學校的音樂會及歌劇演出擔任副指揮，及於多年來為奧爾德堡的布烈頓-皮爾斯音樂學院擔任聲樂顧問。

他的音樂事業始於在北部歌劇院擔任排練助理，其後擔任格蘭德堡歌劇節合唱團團長及駐團指揮，又曾經在歌劇節上及巡迴演出中指揮多齣歌劇。他曾與皇家愛樂樂團、哈萊樂團、BBC愛樂和BBC蘇格蘭交響樂團、蘇格蘭室樂團（該次演出也是他於愛丁堡藝術節的首演）和英國室樂團合作，以及多次與倫敦莫扎特演奏家樂團演出和錄音。

安格斯於貝爾法斯特出生，曾經為劍橋大學英皇書院合唱團成員，他與童年更為布烈頓唱歌表演，與布烈頓的音樂亦是由此結緣。他與奧爾德堡淵緣深厚，曾於奧爾德堡藝術節銀禧大廳指揮布烈頓歌劇《阿爾拔·埃林》，並灌錄布烈頓的《鵝河》。

David Angus is Music Director of Boston Lyric Opera, following a very successful period as Music Director of Glimmerglass Opera in the USA. He is Honorary Conductor of the Flanders Symphony Orchestra and regularly conducts the London Philharmonic Orchestra. Some recent débuts have included the Utah Symphony Orchestra and San Antonio Symphony Orchestra. A natural empathy with young people has seen him being Associate Conductor at London's Guildhall School of Music and Drama in both concert and opera, and for many years he was Vocal Consultant to the Britten-Pears School in Aldeburgh.

His professional career began as a répétiteur with Opera North, before becoming Chorus Master and Staff Conductor for Glyndebourne Festival Opera. At Glyndebourne he conducted many operas, both in the Festival and on tour. He has also appeared with the Royal Philharmonic Orchestra, Hallé Orchestra, the BBC Philharmonic and Scottish Symphony Orchestra, Scottish Chamber Orchestra (making his début at the Edinburgh Festival with them), English Chamber Orchestra, and several times with the London Mozart Players for concerts and recordings.

David Angus was brought up in Belfast, and was a chorister at King's College, Cambridge. His affinity with the music of Benjamin Britten started when he sang for the composer as a boy at Aldeburgh. He has had a continuing association with Aldeburgh since then conducting, for example, *Albert Herring* for the Aldeburgh Festival at the Jubilee Hall and recording Britten's *Curlwe River* on CD.

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貝莎德

LEE BISSET

女高音 Soprano



“Bisset was a revelation, her mesmerising voice fired by a passion and vitality that were overwhelming...”

The Independent

貝莎德於蘇格蘭西部出生及成長，先後在意大利、英國北部皇家音樂學院及國家歌劇工作室（由英國國家歌劇院贊助）接受聲樂訓練。她曾贏得喬伊斯及米克·肯尼迪史特勞斯大獎、布夫獎、伊娃特納女爵戲劇女高音大獎、以及蘇珊奇卡特獎學金等。2005年，她代表蘇格蘭參加BBC卡迪夫歌唱家大賽。

她的近期演出包括：《女武神》的齊格蓮達（聖保羅歌劇院和洛堡節日歌劇團）、於孟菲斯歌劇院飾演《托斯卡》的主角（美國首演）、《卡塔·卡芭諾娃》的主角和《諸神的黃昏》的古魯特娜（洛堡節日歌劇團）、與蘇格蘭歌劇院合作演出作曲家費爾斯及作家斯特羅恩的當代歌劇作品《昇華》（於蘇格蘭及開普頓演出），以及為北愛爾蘭歌劇院演出《托斯卡》。

作為英國國家歌劇院年青歌唱家計劃成員之一，她曾演唱《顏如花》的卡露爾卡、《魔笛》的侍女甲及《波希米的生涯》的咪咪。她的音樂會演出包括貝多芬的《莊嚴彌撒曲》、德伏扎克的《聖母悼歌》及安魂曲、韓德爾的《參孫》及《彌賽亞》、孟德爾遜的《以利亞》、莫扎特的《安魂曲》、威爾第的《安魂曲》、李察·史特勞斯的《最後四首藝術歌曲》和華格納的《威森東克之歌》等等。

Born and raised in the western Scotland, Lee Bisset studied in Italy and at the Royal Northern College of Music and at the National Opera Studio, where she was sponsored by English National Opera. She has won the Joyce and Michael Kennedy Strauss Prize, the Webster Booth Award, the Dame Eva Turner Award for Dramatic Sopranos, and a Susan Chilcott Scholarship. In 2005 she represented Scotland at the BBC Cardiff Singer of the World.

Her recent performances have included Sieglinde in *Die Walküre* with Opéra São Paulo, Brazil and Longborough Festival Opera, her American début in the title role of *Tosca* with Opera Memphis, the title role of *Kát'a Kabanová* and Gutruna in *Götterdämmerung* with Longborough Festival Opera, the tortured and intense protagonist in Nick Fells and Zöe Strachan's *Sublimation* for Scottish Opera both in Scotland and in Cape Town, and *Tosca* for Northern Ireland Opera.

As a member of the Young Singers' Programme at English National Opera she sang Karolka in *Jenůfa*, Erste Dame in *Die Zauberflöte* and Mimi in *La bohème*. Her concert repertoire includes Beethoven's *Missa Solemnis*, Dvořák's *Stabat Mater* and Requiem, Handel's *Samson and Messiah*, Mendelssohn's *Elijah*, Mozart's Requiem, Verdi's Requiem, Strauss' *The Four Last Songs* and Wagner's *Wesendonck Lieder*.



娃拉克

AURHELIA VARAK

女中音 Mezzo-soprano



“Aurhelia Varak made a frisky, irrepressibly boyish Cherubino.”

Opera News

法國女中音娃拉克擁有優美的聲線，她與生俱來的音樂觸覺和充滿魅力的舞台表現，令她活躍歐洲、美國、亞洲世界舞台，近期更常於南美演出。

除於香港法國五月藝術節聯同香港歌劇院演出《卡門》的女主角外，她的其他演出包括：於意大利威尼斯鳳凰劇院演出羅西尼歌劇《真假新郎》、於巴西演出《卡門》，以及在佛羅倫斯演出莫扎特安魂曲、在美國紐約鏡湖音樂節演出莫扎特《費加羅的婚禮》及韓德爾的《凱撒大帝》、於巴黎夏特雷大劇院演出拉威爾的《小孩與魔法》、於意大利佛羅倫斯市劇院參與當代作曲家瓦奇新作的全球首演。此外，她又曾於羅馬國家劇院演出漢普汀克的《糖果屋》歌劇音樂會。娃拉克於海牙歌劇學院演出《女人心》舞台製作，飾演多娜貝拉，近期又於史波利圖演出作曲家梅諾堤的歌劇作品《阿梅麗亞赴舞會》，梅諾堤大半生都在這裡舉行知名的「兩個世界」藝術節。

娃拉克是2011年里奧卡法羅國際歌唱大賽亞軍得主，以及2005年威尼斯華格納基金會獎學金得獎者。她又於2000年法國國際歌唱家大賽中，獲得評審特別大獎。

娃拉克將於明年的法國五月藝術節演唱《霍夫曼的故事》的妮可勞斯。

With her beautiful voice, innate musical sensitivity, and charismatic stage presence, the French mezzo-soprano Aurhelia Varak is increasingly in demand on the operatic stages of Europe, America, Asia and, most recently, South America.

In addition to the title role of *Carmen* in Hong Kong (with Opera Hong Kong at the Le French May festival), recent performances have included *Carmen* in Brazil, Mozart's *Requiem* in Florence, Mozart's *Le Nozze di Figaro* and Handel's *Giulio Cesare* at Glimmerglass Opera, New York, Ravel's *L'enfant et les sortilèges* at the Théâtre du Châtelet in Paris, the world première performances of Fabio Vacchi's new work at the Teatro Comunale in Florence, Italy, as well as concert performances of Humperdinck's *Hansel und Gretel* at the National Theatre of Rome. Varak performed the role of Dorabella in a fully-staged production of Mozart's *Così fan tutte* at the Opera Academy of The Hague and recently sang in Gian Carlo Menotti's opera *Amelia al ballo* in Spoleto, where Menotti ran the prestigious Festival Dei Due Mondi for most of his life.

Varak won 2nd Prize at the 2011 Leoncavallo International Singing Competition in Italy. She is the recipient of a 2005 grant from the Wagner Foundation in Venice, and won the Special Jury Prize at the 2000 International Maitres du Chant Français Competition.

Aurhelia Varak will sing the role of Nicklausse in Offenbach's *Les contes d'Hoffmann* for Opera Hong Kong in the upcoming Le French May.

香港管弦樂團

HONG KONG PHILHARMONIC



梵志登
Jaap van Zweden
音樂總監
Music Director

第一小提琴 First Violins



尤瑟夫維奇/團長
Igor Yuzefovich/
Concertmaster



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



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



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



毛華
Mao Hua



程立
Cheng Li



把文晶
Ba Wenjing



桂麗
Gui Li



許致雨
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梅麗芷
Rachael Mellado



倪瀾
Ni Lan



王亮
Wang Liang



徐姮
Xu Heng



張希
Zhang Xi



第二小提琴
Second Violins



● 范丁
Fan Ting



■ 趙潑娜
Zhao Yingna



▲ 梁文瑄
Leslie Ryang
Moon-sun



華嘉蓮
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Mao Yiguo



潘廷亮
Martin Poon
Ting-leung



黃嘉怡
Christine Wong
Kar-ye



周騰飛
Zhou Tengfei

中提琴
Violas



● 凌顯祐
Andrew Ling



■ 李博
Li Bo



▲ 熊谷佳織
Kaori Wilson



黎明
Li Ming



羅舜詩
Alice Rosen



崔宏偉
Cui Hong-wei



付水淼
Fu Shuimiao



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孫斌
Sun Bin



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Wang Jun



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

大提琴
Cellos



● 鮑力卓
Richard Bamping



■ 方曉牧
Fang Xiaomu



▲ 林穎
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張明遠
Cheung Ming-yuen



霍添
Timothy Frank



李銘蘆
Li Ming-lu



宋亞林
Yalin Song

低音大提琴
Double Basses



● 林達僑
George Lomdaridze



▲ 姜馨來
Jiang Xinlai



張沛姮
Chang Pei-heng



馮榕
Feng Rong



費利亞
Samuel Ferrer



林傑飛
Jeffrey Lehmborg



鮑爾菲
Philip Powell



范戴克
Jonathan Van Dyke

長笛
Flutes



● 史德琳
Megan Sterling



▲ 盧韋歐
Olivier Nowak

短笛
Piccolo



施家蓮
Linda Stuckey

雙簧管
Oboes



● 韋爾遜
Michael Wilson



■ 布若芙
Ruth Bull

英國管
Cor Anglais



史志安
Kenny Sturgeon

單簧管
Clarinets



● 史安祖
Andrew Simon



▲ 史家翰
John Schertle

低音單簧管
Bass Clarinet



簡博文
Michael Campbell



巴松管
Bassoons



● 莫班文
Benjamin
Moermond



▲ 李浩山
Vance Lee

低音巴松管
Contra Bassoon



崔祖斯
Adam Treverton
Jones

圓號
Horns



■ 柏如瑟
Russell Bonifede



▲ 周智仲
Chow Chi-chung



高志賢
Marc Gelfo



李少霖
Homer Lee Siu-lam



李妲妮
Natalie Lewis

小號
Trumpets



● 麥浩威
Joshua MacCluer



▲ 莫思卓
Christopher Moyse



華達德
Douglas Waterston

大號
Tuba



● 雷克斯
Paul Luxenberg

長號
Trombones



● 韋雅樂
Jarod Vermette



韋力奇
Maciek Walicki

低音長號
Bass Trombone



韋彼得
Pieter Wyckoff

定音鼓
Timpani



● 龐樂思
James Boznos

敲擊樂器
Percussion



● 白亞斯
Aziz D. Barnard
Luce



梁偉華
Raymond Leung
Wai-wa



胡淑徽
Sophia Woo
Shuk-fai

豎琴
Harp



● 史基道
Christopher Sidenius

鍵盤
Keyboard



● 葉幸沾
Shirley Ip

香港管弦樂團

HONG KONG PHILHARMONIC



Photo: Keith Hiro

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

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

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

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“The players sounded on fire at times and
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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
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將繼續創新里程，籌劃國際巡演、
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The Swire Group Charitable Trust has been the Principal Patron of the HK Phil for six years. Swire's enlightened support, the most generous in the orchestra's history, continues to enable the orchestra to reach towards high artistic goals.

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.

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