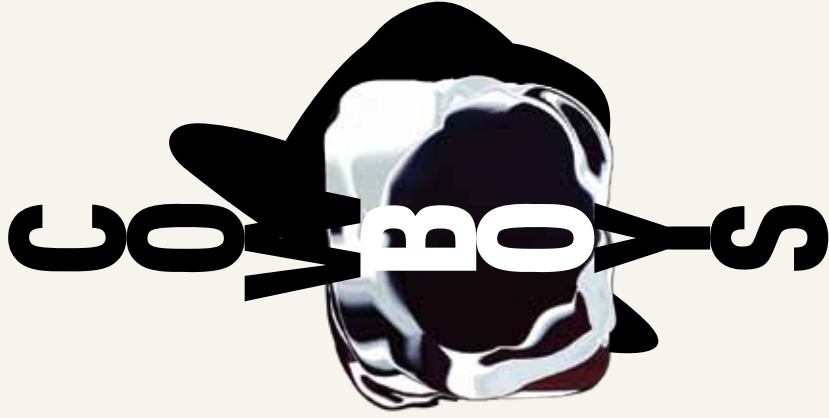
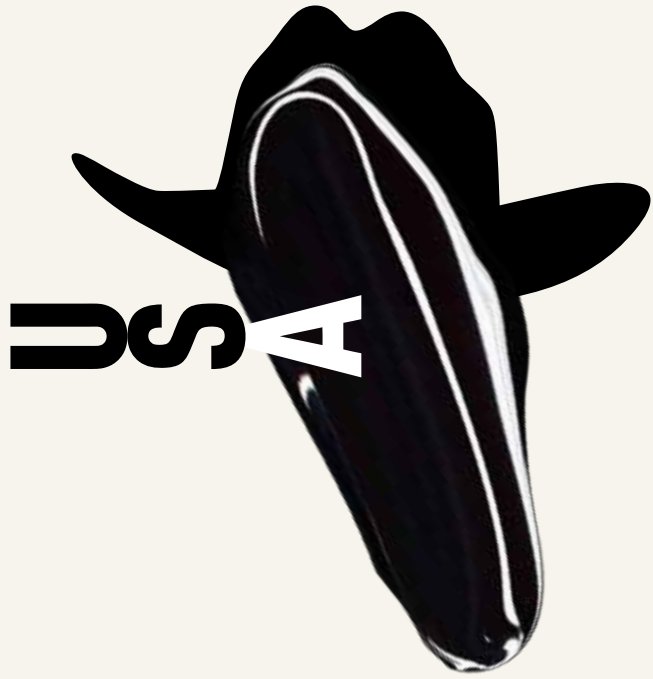


**H DSON S HA
COMEDIA AND**



AND CLASSICS



**2010
2011**

星期三 崗頂劇院 晚上八時 演出時間連中場休息約一小時三十五分

Quarta-feira Teatro Dom Pedro V 20:00

Duração: aproximadamente 1 hora e 35 minutos, incluindo um intervalo

Wednesday Dom Pedro V Theatre 8pm

Duration: approximately 1 hour and 35 minutes, including one interval

鳴謝 Agradecimentos Acknowledgements:

崗頂業主會 Associação dos Proprietários do Teatro Dom Pedro V Macau

FUNDAÇÃO
ORIENTE 

魅力男聲

美國Hudson Shad五重唱

HUDSON SHAD: *COMEDIANES, COWBOYS, CROONERS E CLÁSSICOS* (EUA)

HUDSON SHAD: *COMEDIANS, COWBOYS, CROONERS AND CLASSICS* (USA)



主辦 ———— Organização ———— Organiser:



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MACAU DA REPÚBLICA POPULAR DA CHINA



魅力男聲

美國Hudson Shad五重唱



男中音／男低音：彼得·貝克
第一男高音：馬克·布利克
第二男高音：提摩太·艾文斯
男中音：艾力·愛德朗
男低音：威廉·保利
鋼琴：史提芬·哈格里夫斯

曲目

《塞維利亞理髮師》序曲
唱點輕鬆的
搖擺
喃喃細語
吹著口哨幹活
老虎雷格
蒂娜
這些日子
經濟學
輕聲說
大刀麥克
這就是人生
飛翔
哈囉多麗
克里奧爾愛的呼喚
大豪客

中場休息

夜與日
舞蹈集錦
前面或有麻煩
我現在的跳舞心情
我身在天堂——面貼面起舞
時光流逝
重整旗鼓
散步用的靴子
幽靈車神
加州我來了
聖路易斯藍調
芝加哥集錦
我的城市
芝加哥芝加哥
紐約紐約
飛越彩虹

燈光設計：安娜貝拉·嘉絲柏 (A Fundação)



曲目簡介

Hudson Shad今晚將獻上他們過往的音樂會中的精選歌曲。這些音樂會按年代排列如下：

Comedian Harmonists的年代：1992

Comedian Harmonists在歌唱：1995

魏爾音樂會：1998—2000

Comedian Harmonists II：1999

善良、鯡魚和醜陋（牛仔／西部鄉村歌曲）：2002

與Hudson Shad共度佳節（聖誕）：2003

魔法時刻（“低聲輕唱”）：2005

羅西尼的《塞維利亞理髮師》序曲經由 Comedian Harmonists改編後，以人聲來模擬樂器的聲音，已經成為炫技的聲樂作品。用這種技巧來演繹整首作品已屬罕見，而用來演繹整首古典器樂曲的則幾乎從未有過。



接下來的四首歌曲均誕生於二十世紀二十至三十年代。《唱點輕鬆的》由赫曼·哈普菲特作曲，用 Revelers 的錄音版本；艾靈頓公爵的《搖擺》用 Mills Brothers 的版本；《喃喃細語》是保羅·懷特曼首張銷售量超過百萬的唱片的其中一首歌。這首歌以及迪士尼的《吹著口哨幹活》均用 Comedian Harmonists 的錄音版本演出。接著的三首歌均根據 Mills Brothers 的錄音版本演出。而《蒂娜》及《這些日子》曾分別由平克·勞斯貝和蘇菲·塔克演唱。

在 Hudson Shad 未正式成立前，他們已經多次與作曲家魏爾接觸。《經濟學》選自音樂劇《愛情生活》。Hudson Shad 初次接觸這個音樂劇是在一次“讀譜”排練中。後來薩爾茨堡音樂節希望他們以魏爾的作品與著名女高音馬爾妃塔諾合作演出，《經濟學》一曲成為他們的首選，因為它不需要任何改編，是原汁原味的魏爾作品。《輕聲說》是一首“啞啞”風格的作品，曾與貝瑞·懷特演唱組合作演出，而 Hudson Shad 的《大刀麥克》與鮑比·戴林演唱的《大刀麥克》並沒有相似之處。

《哈羅多麗》是直接取材於鮑比·戴林的《哈羅多麗》版本，採用了其《大刀麥克》的結尾句。《這就是人生》則完全忠於法蘭克·辛納屈的原作而改編。被尊為意大利流行音樂之父的多明尼克·莫杜尼奧的作品《飛翔》，由甸馬田演唱，曾風靡美國一時，而 Hudson Shad 首次演繹此曲是在 2000 年的拉文納音樂節，當時穆蒂也隨著其他觀眾一同哼唱呢！

艾靈頓公爵的《克里奧爾愛的呼喚》是 Comedian Harmonists 的保留曲目，也是多年來 Hudson Shad 最受歡迎的節目之一。為了銘記 2009 年的金融海嘯，以《大豪客》一曲來結束上半場音樂會。該曲選自音樂劇《生命的旋律》，採用 1967 年佩姬李的版本。

下半場以 Cole Porter 的《夜與日》開始。這首由 Comedian Harmonists 改編的歌曲是 Hudson Shad 於 1992 年演出的第一首作品。《舞蹈集錦》由前後兩首歐文·伯林的歌曲，以及中間一首阿爾·格德哈特的新作所組成。改編它們的目的是為了考驗 Hudson Shad 的舞技。他們自知舞藝一般，因此決定聘請舞蹈教練來教授舞蹈動作。在他們勤力練習之下，百老匯著名舞蹈教練派特麗霞·波齊把他們塑造成“比較優雅”的舞蹈精靈。《時光流逝》是 Hudson Shad 根據赫普菲德的經典改編。此曲使他們回想起所有的人和事，Hudson Shad 有如今的成就與聲名與這些人和事是分不開的。

在每個國家的文化中，似乎都存在一種潛在的“牛仔”意識。2002 年，一位製作人要求 Hudson Shad 在德國演出一台將牛仔鄉村西部音樂融合起來的節目。吉恩·奧特里的《重整旗鼓》及斯坦·鐘斯的《幽靈車神》都很經典，改編時分別參照了赫伯·傑弗瑞與強尼·凱西的版本。蘭茜·辛納屈勒的代表作《散步用的靴子》也一直有出現在“低聲輕唱”音樂會節目單上。

下述歌曲以史詩風格為“低聲輕唱”音樂會劃上了句號：艾爾·喬森不朽的《加州我來了》、Mills Brothers 版的漢迪的《聖路易斯藍調》、由弗蘭克·辛納屈與奈爾松·瑞德兩人改編的《芝加哥集錦》，以及經典專輯《藍眼睛》中的經典歌曲《紐約紐約》。

接下來當然是《飛越彩虹》！這首改編自原著的歌曲，是由哈洛·阿倫為《綠野仙蹤》譜寫的。這改編版本是一首典型的鋼琴曲，融匯了 Hudson Shad 在古典音樂的專業修養，以及他們對流行音樂的熱愛。Hudson Shad 用古典音樂的原理來演繹流行音樂，用古典音樂的標準來演唱通俗歌曲。

以上是今晚為大家呈獻的節目，他們就是 Hudson Shad 的精華所在！

藝術家及團體簡介



Hudson Shad

Hudson Shad 於1995年第一次赴德國演出，被德國時事雜誌《明星》讚譽他們是第一能與德國 Comedian Harmonists 相提並論的演唱組合。他們曾在柏林的西區劇院及喜歌劇院、慕尼黑的攝政王劇院及萊比錫布商大廈音樂廳等地演出，受到熱烈歡迎。多才多藝的 Hudson Shad 更曾在德累斯頓的森柏歌劇院演出，以及在德國最大的歌舞劇院弗里德里希城市宮為紀念瑪琳黛德麗誕生一百周年而舉行的節目中演出。

Hudson Shad 的獨特之處，是他們對音樂的敬業精神。在重唱 Comedian Harmonists 的原編歌曲時，他們沒有盲目模仿，反而創造出個人風格，重新建立自己的形象。他們那優雅且幽默豐富的想象力使演出別樹一格，經常令觀眾起立歡呼。他們並不局限於只演唱 Comedian Harmonists 的歌曲，在他們的音樂會上，還可以聽到二十年代的美國歌曲，包括 Revelers、Mills Brothers、Paul Whiteman 等樂隊的代表作。此外，他們還將一些二十世紀三十至六十年代的經典金曲呈現給聽眾，如《星塵》、《夏天的風》、《低聲說》和《飛翔》等。除了流行音樂，他們也演唱古典抒情歌曲，曾與紐約愛樂樂團為紀念舒伯特誕生二百周年的音樂會合作，並在科隆的 G-8 經濟高峰會及布魯克納交響樂團在奧地利演出。

Hudson Shad 在魏爾的《七宗罪》中演唱“家庭”一角而聞名世界。他們曾與多個指揮及樂團合作演出這部作品，當中包括庫特馬舒與紐約愛樂樂團、米高·湯瑪斯與三藩市交響樂團、丹尼斯·戴維斯與維也納廣播交響樂團、祖賓·梅塔與洛杉磯交響樂團、祖賓梅塔與洛杉磯愛樂樂團、杜特華與蒙特利爾交響樂團、芝加哥交響樂團及最近的納什維爾交

響樂團等等。Hudson Shad 錄製過兩張《七宗罪》唱片：一張與紐約愛樂樂團合作，另一張與維也納廣播交響樂團與瑪莉安·菲絲佛合作。他們曾在薩爾茨堡音樂節上出演魏爾的《馬城春秋》，參加過在意大利瑪切拉塔和拉文納舉行的音樂節。

Hudson Shad 對音樂的各種表現形式懷有濃厚興趣，因此演出節目的範圍非常廣。他們曾推出的“牛仔”音樂會以電影配樂及鄉村音樂為特色。演繹過許多魏爾的作品後，他們找到了“美國風格的魏爾”這種表演模式，並首先在柏林德意志歌劇院舞台初試啼聲。他們近期的演出，包括與亞特蘭大交響樂團合作演出《野獸國》中的“野獸”；與納什維爾交響樂團和多倫多交響樂團合作，在卡內基音樂廳再度演繹《七宗罪》中的“家庭”；與杜特華合作，在薩拉托加室內音樂節上演斯特拉文斯基的《狐狸雷納德》。他們將在羅馬演出更多魏爾的作品，以及與烏特·蘭普及瑪莉安·菲絲佛在林茨及巴黎演出。

**HUDSON SHAD:
*COMEDIANTES, COWBOYS,
CROONERS E CLÁSSICOS* (EUA)**

WFO



Peter Becker, Baixo/Barítono
Mark Bleeke, Primeiro Tenor
Timothy Evans, Segundo Tenor
Eric Edlund, Barítono
William Pauley, Baixo
Stephen Hargreaves, Piano

PROGRAMA

Barber of Seville Overture
Sing Something Simple
It Don't Mean a Thing (If It Ain't Got That Swing)
Whispering
Whistle While You Work
Tiger Rag
Dinah
Some of These Days
Economics
Speak Low
Mack the Knife
That's Life
Volare
Hello Dolly
Creole Love Call
Big Spender

Intervalo

Night and Day
Dance Medley
 There May Be Trouble Ahead
 I'm in a Dancing Mood
 I'm in Heaven – Dancing Cheek to Cheek
As Time Goes By
Back in the Saddle
These Boots Are Made for Walkin'
Ghost Riders in the Sky
California Here I Come
St. Louis Blues
Chicago Medley
 My Kind of Town
 Chicago, Chicago
New York, New York
Somewhere Over the Rainbow

Design de Luzes: **Anabela Gaspar (A Fundação)**

NOTAS AO PROGRAMA

HUDSON SHAD oferece hoje aos ouvintes aqui em Macau uma amostra de alguns dos êxitos principais do seu vasto repertório. Praticamente quase todas as escolhas de canções de Hudson Shad resultam de programas especificamente encomendados. Estes programas são, por ordem cronológica, os seguintes:

- “In the Time of The Comedian Harmonists”: 1992
- “Singing Comedian Harmonies”: 1995
- “Recital Kurt Weill”: 1998-2000
- “Comedian Harmonies II”: 1999
- “The Good, the Shad and the Ugly” (Cowboy-Country-Western): 2002
- “Holidays with Hudson Shad” (Christmas): 2003
- “Magic Moments” (“Crooners”): 2005

A Abertura de *O Barbeiro de Sevilha* de Rossini foi criada pelos The Comedian Harmonists como um *tour-de-force* vocal e executada de forma idêntica àquela aqui recriada. A imitação vocal dos instrumentos musicais era uma técnica standard empregue pelos The Mills Brothers, The Revelers, e outros grupos, habitualmente como um efeito no seio de uma canção. Era usada raramente numa peça inteira e quase nunca numa peça de música clássica instrumental.

As quatro canções seguintes são dos anos 20 e 30 do séc. XX. “Sing Something Simple”, composta por Herman Hupfeld, foi transcrita de uma gravação dos The Revelers. “Swing” de Duke Ellington é um tema dos The Mills Brothers. “Whispering”, a primeira gravação de Paul Whiteman que atingiu um milhão de discos, e “Whistle While You Work” da Disney, foram ambas transcritas de gravações dos The Comedian Harmonists.

Duas das três canções seguintes foram preparadas para o programa “Crooner” de Hudson Shad: “Dinah” foi cantada por Bing Crosby e “Some of These Days” por Sophie Tucker. Todas as três foram transcritas de gravações dos The Mills Brothers.

O envolvimento de Hudson Shad com as obras de Kurt Weill antecedeu, na verdade, a estreia “oficial” do grupo. “Economics” é do musical *Love Life*; deparámo-nos com ela em 1988 numa “leitura de concerto” da obra. Anos mais tarde, quando o Festival de Salzburgo nos pediu para preparar algum material de Kurt Weill para um recital conjunto com Catherine Malfitano, “Economics” foi a primeira canção da lista, porque não exigia praticamente nenhum arranjo; é quase 100% Weill. “Speak Low” é uma espécie de encontro de “doo-wop” com Barry White, e a nossa “Mack the Knife” não tem qualquer relação com a de Bobby Darin.

Falando de Bobby Darin, a nossa versão de “Hello Dolly” foi retirada directamente da sua versão de “Hello Dolly” e inclui a sua “etiqueta” de “Mack the Knife”! “That’s Life” é completamente propriedade do “Presidente da Direcção”, Frank Sinatra e fielmente arranjada de acordo com o original. “Volare”, de Domenico Modugno, popularizada nos EUA por Dean Martin, foi estreada por Hudson Shad no Festival de Ravenna em 2000; cantando em coro no público estava Ricardo Muti! Todas as três canções pertencem ao programa “Crooner”.

“Creole Love Call” de Duke Ellington provém do repertório dos The Comedian Harmonists e tem sido uma das nossas peças mais populares ao longo dos anos; até a cantámos “a capella” como encore na sequência dos *Seven Deadly Sins* de Weill com a New York Philharmonic em 1993! E em honra da insigne Crise Financeira de 2009, encerramos a primeira metade com “Hey Big Spender”, do musical *Sweet Charity*, segundo a versão de Peggy Lee de 1967. Foi arranjada para o nosso espectáculo “Crooner”.

“Night And Day” de Cole Porter inicia a segunda parte; este arranjo dos The Comedian Harmonists foi a primeira peça que Hudson Shad trabalhou em 1992. O nosso *Dancing Medley*, duas melodias de Irving Berlin ensanduichando a originalidade de Al Goodheart, foi arranjado para realçar a mestria dançante de Hudson Shad, ou a sua falta. Quando o grupo surgiu, foi determinado que necessitávamos de um coreógrafo para nos ensinar alguns “passos”. Não pretendíamos ser cinco Fred Astaires, mas não podíamos parecer cinco patos numa carreira de tiro, ou pior, cinco tipos vestidos de coristas segurando partituras. Decidimos decorar tudo. E a célebre coreógrafa da Broadway Patricia Birch (que coreografou a versão original de *GREASE!*) transformou-nos nos joviais demónios da dança que podem hoje ver. Literalmente toda a encenação que podem ver hoje aqui pertence a Pat Birch. E “As Time Goes By” (um arranjo original de Hudson Shad do clássico de Hupfeld), recorda-nos todas as influências que nos ajudaram a recriar grandes êxitos e logo grandes memórias.

Parece que cada cultura tem um “underground cowboy”; descobrimos isso em 2002 quando um produtor nos pediu para conceber um programa cowboy-country-western... na Alemanha! O standard de Gene Autry “Back in the Saddle” e o clássico de Stan Jones “Ghost Riders in the Sky” foram arranjados de versões de Herb Jeffries e Johnny Cash, respectivamente. O êxito de Nancy Sinatra “These Boots Are Made for Walkin’” reside habitualmente no nosso programa “Crooner”, mas os cowboys usam botas, não usam?

Com as nossas botas de montar calçadas, fazemos uma viagem musical pelos EUA. Estas canções encerram o nosso espectáculo “Crooner” de forma épica; o imortal “California Here I Come” de Al Jolson, a versão de The Mills Brothers de “St. Louis Blues” de WC Handy, dois arranjos de Frank Sinatra/Nelson Riddle encastrados no *Chicago Medley*, e o clássico de “Ol’ Blue Eyes” “New York, New York”. E agora, para onde vamos?

“Somewhere Over the Rainbow” (Por Cima do Arco-íris), claro! O standard de Harold Arlen do filme *The Wizard of Oz* é um arranjo original que combina a nossa formação clássica (e uma peça clássica para piano!) com o nosso apreço pelo melhor da música pop. Interpretamos música popular com uma disciplina clássica. Cantamos os Pops com a “marca de qualidade” clássica!

Este é o nosso programa e nós somos os HUDSON SHAD!



NOTAS BIOGRÁFICAS



Hudson Shad

Quando os Hudson Shad fizeram a sua estreia na Alemanha no Verão de 1995, foram aclamados pela revista nacional *Der Stern* como os primeiros sucessores dos The Comedian Harmonists. Esta reputação ainda os acompanha, ao serem acolhidos em todo o país com grande entusiasmo, como se os “filhos pródigos” tivessem regressado a casa. Esgotaram constantemente salas prestigiadas como o Theater des Westens e a Kömische Oper em Berlim, o Prinzregenten Theater em Munique o Gewandhaus em Leipzig. A sua versatilidade permitiu-lhes actuar no cenário clássico da Semperoper em Dresden, assim como no maior teatro de revista alemão, o Friedrichstadtpalast, no centésimo aniversário do nascimento de Marlene Dietrich.

O que distingue Hudson Shad de outros grupos do género é, acima de tudo, o seu profissionalismo musical. Embora cantem o repertório dos The Comedian Harmonists nos arranjos originais, criam a sua própria imagem em vez de se limitarem à imitação. A forma elegante, embora imaginativa e divertida como apresentam a sua música torna as actuações muito especiais e, a maior parte das vezes, coloca o público a seus pés.

O seu repertório, contudo, não se limita de forma alguma à música dos The Comedian Harmonists. Nos seus concertos, apresentam canções americanas dos anos 20, incluindo êxitos dos The Revelers, The Mills Brothers, e The Paul Whiteman Orchestra. A sua diversidade inclui ainda êxitos dos anos 30, 40, 50 e 60, tais como “Stardust”, “Summerwind”, “Speak Low” e “Volare”, para mencionar apenas alguns. Para além da música popular de outrora, cantam também *lieder* clássicos com orquestra, o que levou à sua participação nas comemorações do bicentenário de Schubert com a New York Philharmonic, assim como um convite

para actuar na Cimeira Económica dos G8 e com a Orquestra Bruckner em Linz, na Áustria.

Os Hudson Shad são conhecidos internacionalmente pela sua interpretação de “The Family”, dos *Seven Deadly Sins* (Os Sete Pecados Mortais) de Kurt Weill. Cantaram esta obra com agrupamentos e maestros de renome, entre os quais Kurt Masur e a New York Philharmonic, Michael Tilson Thomas e a San Francisco Symphony, Dennis Russell Davies e a RSO Wien, Zubin Mehta e a LA Philharmonic, Charles Dutoit e a Orchestre Symphonique de Montréal, Chicago Symphony, Kansas City Symphony, Ottawa Symphony, St. Paul Chamber Orchestra, Milwaukee Symphony, Tampa Symphony e, mais recentemente, com a Nashville Symphony, com cantores tão distintos como Ute Lemper, Marianne Faithfull, Julia Migenes, Sheri Greenawald e Angelina Reaux no papel de Anna. Hudson Shad possui duas gravações de *The Seven Deadly Sins*, uma para a Teldec, com a New York Philharmonic, e a outra para a EMI, com a RSO Wien e Marianne Faithfull. Participaram no Festival de Salzburgo na ópera *Aufstieg und Fall der Stadt Mahagonny* de Kurt Weill e nos festivais de Macerata e Ravenna em Itália.

Os Hudson Shad sempre se interessaram em explorar vários géneros de música, o que os levou a explorar uma ampla variedade de programas. Desenvolveram um programa “cowboy”, com música de filmes e vários êxitos de country-western que abarcam muitas décadas. Visto que cantam tantas peças de Kurt Weill, descobriram um nicho ideal no seu espectáculo em “estilo Weill americano”, que estrearam na Deutsche Oper Berlin. Têm ainda um programa de Natal, incluindo a versão vocal de Spike Jones de *O Quebra-Nozes*, e um programa de “Crooners” que inclui êxitos de Bing Crosby, Perry Como, Frank Sinatra e Peggy

Lee. As actuações mais recentes incluíram um convite da Atlanta Symphony Orchestra no papel de “Wild Things” em *Where the Wild Things Are* de Oliver Knussen e Maurice Sendak’s e de novo como “The Family” em *The Seven Deadly Sins* com a Nashville Symphony e a Toronto Symphony no Carnegie Hall. Em Agosto, fizeram a sua estreia em *Renard* de Stravinsky com Charles Dutoit no Festival de Música de Câmara de Saratoga. Compromissos futuros incluem mais Kurt Weill em Roma com Ute Lemper e com Marianne Faithfull, em Linz e Paris.

HUDSON SHAD: *COMEDIANS, COWBOYS, CROONERS AND CLASSICS* (USA)



Peter Becker, Bass/Baritone
Mark Bleeke, First Tenor
Timothy Evans, Second Tenor
Eric Edlund, Baritone
William Pauley, Bass
Stephen Hargreaves, Piano

PROGRAMME

Barber of Seville Overture
Sing Something Simple
It Don't Mean a Thing (If It Ain't Got That Swing)
Whispering
Whistle While You Work
Tiger Rag
Dinah
Some of These Days
Economics
Speak Low
Mack the Knife
That's Life
Volare
Hello Dolly
Creole Love Call
Big Spender

Night and Day
Dance Medley
 There May Be Trouble Ahead
 I'm in a Dancing Mood
 I'm in Heaven – Dancing Cheek to Cheek
As Time Goes By
Back in the Saddle
These Boots Are Made for Walkin'
Ghost Riders in the Sky
California Here I Come
St. Louis Blues
Chicago Medley
 My Kind of Town
 Chicago, Chicago
New York, New York
Somewhere Over the Rainbow

Interval

Lighting Design: Anabela Gaspar (A Fundação)



PROGRAMME NOTES

HUDSON SHAD offers today's listeners here in Macau a sampling of some of the staples of their vast repertoire. Virtually all of HUDSON SHAD's choices of song titles result from specifically commissioned programmes. Chronologically arranged, these programmes are:

In The Time of the Comedian Harmonists: 1992
 Singing Comedian Harmonies: 1995
 Kurt Weill Recital: 1998-2000
 Comedian Harmonies II: 1999
 The Good, the Shad and the Ugly (Cowboy-Country-Western): 2002
 Holidays with Hudson Shad (Christmas): 2003
 Magic Moments ("Crooners"): 2005

Rossini's Overture to the *Barber of Seville* was created by The Comedian Harmonists as a vocal tour-de-force and was performed in a similar fashion to that recreated here. Vocal imitation of musical instruments was a standard technique employed by The Mills Brothers, The Revelers and other groups, usually as an effect within a song. It was rarely used for an entire piece and almost never for a piece of "classical" instrumental music.

The next four songs come from the 1920s-1930s. "Sing Something Simple", composed by Herman Hupfeld, was transcribed from a recording by The Revelers. Duke Ellington's "Swing" came to us from The Mills Brothers. "Whispering", Paul Whiteman's first million-selling recording, and Disney's "Whistle While You Work" were both transcribed from recordings by The Comedian Harmonists.

Two of the next three songs were prepared for Hudson Shad's "Crooner" programme: "Dinah" was crooned by Bing Crosby and "Some of These Days" by Sophie Tucker. All three were transcribed from recordings by The Mills Brothers.

HUDSON SHAD's involvement with the works of Kurt Weill actually pre-dates the "official" beginning of our group. "Economics" is from the musical *Love Life*; we first encountered it in 1988 at a concert reading of the work. Years later, when the Salzburg Festival asked us to prepare some Kurt Weill for a joint recital with Catharine Malfitano, "Economics" was the first song on the list, because it required virtually no arranging; it's almost 100% Weill. "Speak Low" is kind of a meeting between doo-wop and Barry White, and our "Mack the Knife" bears no resemblance to Bobby Darin's.

Speaking of Bobby Darin, our version of "Hello Dolly" was taken directly from his version of "Hello Dolly" and includes his tag from "Mack the Knife"! "That's Life" is completely owned by the "Chairman of the Board", Frank Sinatra, and faithfully arranged according to the original. Domenico Modugno's "Volare", popularised in the USA by Dean Martin, was first performed by HUDSON SHAD at the Ravenna Festival in 2000; singing along in the audience was Ricardo Muti! All three songs are from our "Crooner" programme.

Duke Ellington's "Creole Love Call" comes from the repertoire of The Comedian Harmonists and has been one of our most popular pieces over the years; we even did it as an a cappella encore following performances of Weill's *Seven Deadly Sins* with the New York Philharmonic in 1993! And in honour of the Great Financial Crisis of 2009 we close the first half with "Hey Big Spender", from the musical *Sweet Charity*, taken from Peggy Lee's 1967 version. It was arranged for our "Crooner" show.

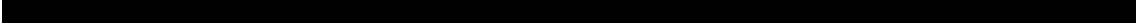
Cole Porter's "Night And Day" begins our second half; this Comedian Harmonists' arrangement was the first piece HUDSON SHAD worked on in 1992. Our *Dancing Medley*, two Irving Berlin tunes sandwiching the Al Goodheart novelty, were arranged to highlight HUDSON SHAD's dancing prowess, or lack thereof. When HUDSON SHAD started out, it was determined that we needed a choreographer to show us some moves. We weren't aiming to be five Fred Astaires, but we couldn't look like five ducks in a shooting gallery or, worse, five guys in choir robes holding folders. We decided to memorise everything. And the noted Broadway choreographer Patricia Birch (she choreographed the original *GREASE!*) transformed us into the debonair dance demons you see today. Just about every bit of staging in our concert belongs to Pat Birch. And "As Time Goes By" (a HUDSON SHAD original arrangement of the Hupfeld classic), we are reminded of all the influences which help us to recreate great hits and create great memories.

It seems that every culture has a "cowboy underground"; we found that out in 2002 when a producer asked us to put together a cowboy-country-western programme... in Germany! The Gene Autry standard "Back in the Saddle" and the Stan Jones classic "Ghost Riders in the Sky" were arranged from versions by Herb Jeffries and Johnny Cash, respectively. The Nancy Sinatra hit "These Boots Are Made for Walkin'" usually resides in our "Crooner" programme, but cowboys wear boots, don't they?

With our riding boots on, we make a musical trip across the USA. These songs end our crooner show in epic fashion; the immortal Al Jolson's "California Here I Come", The Mills Brothers version of WC Handy's "St. Louis Blues", two Frank Sinatra/Nelson Riddle arrangements cobbled into the *Chicago Medley*, and the "Ol' Blue Eyes" classic "New York, New York". Where do we go from there?

"Somewhere Over the Rainbow", of course! The Harold Arlen standard from *The Wizard of Oz* is an original arrangement combining our classical training (and a classic piano piece!) with our love for the best in popular music. We perform popular music with a classical discipline. We sing the Pops with classical "Chops"!

That's our programme, and we are HUDSON SHAD!



BIOGRAPHICAL NOTES



Hudson Shad

When Hudson Shad gave their German debut in the summer of 1995, they were hailed by the national news magazine *Der Stern* as the first equal heirs to the Comedian Harmonists. This reputation still follows them, and they are welcomed across the nation with great enthusiasm, as if the “prodigal sons” had returned home. They have consistently sold out prestigious houses like the Theatre des Westens and the Komische Oper in Berlin, the Prinzregenten Theatre in Munich and the Leipzig Gewandhaus. Their versatility has allowed them to play in the classical setting of the Semperoper in Dresden, as well as in Germany’s largest revue theatre, the Friedrichstadtpalast, for the hundredth anniversary of Marlene Dietrich’s birth.

What sets Hudson Shad apart from other groups of their genre is, above all, their musical professionalism. Although they sing the repertoire of the Comedian Harmonists in the original arrangements, they create their own image rather than limiting themselves to imitation. The elegant yet funny, imaginative way in which they present their music makes their performances very special and more often than not, brings the audience to their feet.

Their repertoire, however, is by no means limited to the music of the Comedian Harmonists. In their concerts they present American songs of the 20s, including hits from The Revelers, The Mills Brothers and The Paul Whiteman Orchestra. Furthermore, their diversity includes evergreens from the 30s, 40s, 50s and 60s, such as “Stardust”, “Summerwind”, “Speak Low” and “Volare”, to name just a few. In addition to popular music of yesteryear, they also sing classical lieder with orchestra, which led to their participation in the bicentennial Schubert celebration with the New York Philharmonic, as well as an invitation to perform

at the G-8 Economic Summit in Cologne and with the Bruckner Orchestra in Linz, Austria.

Hudson Shad is known internationally for their interpretation of “The Family” in Kurt Weill’s *Seven Deadly Sins*. They have performed this work with renowned ensembles and leaders, among them Kurt Masur and the New York Philharmonic, Michael Tilson Thomas and the San Francisco Symphony, Dennis Russell Davies and the RSO Wien, Zubin Mehta and the LA Philharmonic, Charles Dutoit and the Orchestre Symphonique de Montréal, the Chicago Symphony, Kansas City Symphony, Ottawa Symphony, St. Paul Chamber Orchestra, Milwaukee Symphony, Tampa Symphony and, most recently, the Nashville Symphony, alongside such distinguished singers as Ute Lemper, Marianne Faithfull, Julia Migenes, Sheri Greenawald and Angelina Reaux in the role of Anna. Hudson Shad has two recordings of *The Seven Deadly Sins*, one for Teldec, with the New York Philharmonic, and the other for EMI, with RSO Wien and Marianne Faithfull. They have appeared at the Salzburg Festival in Kurt Weill’s opera *Aufstieg und Fall der Stadt Mahagonny* and at the Macerata and Ravenna Festivals in Italy.

Hudson Shad has always been interested in exploring many genres of music, and that has led them to develop a wide variety of programmes. They have developed a Cowboy programme, which features film music and various country western hits spanning many decades. Since they have been involved in so many Kurt Weill pieces, they found an ideal niche with their “Weill American Style” show, which they debuted at the Deutsche Oper in Berlin. In addition they have a Christmas programme, including Spike Jones’ vocal version of *The Nutcracker*, and a “Crooners” programme

that traces some great hits from the likes of Bing Crosby, Perry Como, Frank Sinatra and Peggy Lee. Their most recent performances have included a guest appearance with the Atlanta Symphony Orchestra as the “Wild Things” in Oliver Knussen and Maurice Sendak’s *Where the Wild Things Are* and again as “The Family” in *The Seven Deadly Sins* with the Nashville Symphony and the Toronto Symphony at Carnegie Hall. In August they made their debut in Stravinsky’s *Renard* with Charles Dutoit at the Saratoga Chamber Music Festival. Upcoming engagements include more Kurt Weill, in Rome with Ute Lemper and with Marianne Faithfull in Linz and Paris.



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