

維也納愛樂樂團

Filarmónica de
Viena

The Vienna
Philharmonic



21-22/10

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維也納愛樂樂團

指揮：安德烈·奧羅斯科-艾斯特拉達

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維也納愛樂樂團



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拉赫瑪尼諾夫 (1873 - 1943)

D 小調第三鋼琴協奏曲 作品 30

- I. 太快的快板
- II. 間奏曲：柔板
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德沃夏克 (1841 - 1904)

E 小調第九交響曲 作品 95 **B. 178** (“來自新世界”)

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曲目介紹

拉赫瑪尼諾夫：D 小調第三鋼琴協奏曲 作品 30

拉赫瑪尼諾夫既是十九、二十世紀之交世界樂壇最偉大的鋼琴演奏大師之一，也是他那一代俄羅斯作曲家中的傑出代表。在他一生所寫的四部鋼琴協奏曲中，《第三鋼琴協奏曲》不僅是他最負盛名的作品之一，也被公認為古往今來一切鋼琴協奏曲中技術難度最高的作品之一。此曲誕生於作曲家充滿自信的創作盛期。1909年，當時定居德累斯頓的拉赫瑪尼諾夫為自己的首次美國巡演寫下此曲。同年11月28日，他攜手指揮家沃爾特·達姆羅施和紐約交響曲協會，在紐約的新劇院舉行了這部作品的首演。

樂曲採用傳統的“快-慢-快”三樂章結構。雖然整部作品具有強烈的戲劇性和令人生畏的難度，但樂曲的開頭卻異常柔和安詳，在帶弱音器的弦樂和木管的陪襯下，鋼琴奏出的第一主題也格外簡單，音域狹窄，質樸綿長，具有鮮明的俄羅斯民歌氣息。樂隊接手主題後，鋼琴聲部立刻變得越發激動、複雜、濃烈。樂隊與鋼琴始終保持著平衡的分量、充分的互動、有效的互補、精彩的互應。隨後的第二主題亦是鋼琴與樂隊之間的生動對話。在發展部的高潮之後迎來鋼琴的華彩段。這段篇幅長大的華彩先後建基於呈示部的兩個主題，因而在實際上取代了奏鳴曲式的再現部。隨後的尾聲最後一次陳述開頭主題的原型，並以第二主題中幾近被遺忘的斷奏音型收尾。優秀的作曲家絕不會浪費任何一個有趣的細節。

第二樂章始於“正常”的D小調，樂隊奏出綿延悠長、情感深邃的主題。鋼琴在出人意料的位置、以出人意料的方式猛然闖入，打斷了樂隊的正常進行，將音樂驟然拽入降D大調。隨後是對主題進行的一系列性格各異、跌宕起伏的變奏。中間出現的一段對比性的輕快圓舞曲乍一聽彷彿是個新主題（由單簧管和巴松管奏出），但實為第一樂章開頭主題的變化形式。隨後音樂回到此樂章的主要主題，鋼琴獨奏再次打斷樂隊的進行，卻將音樂帶回主調D小調，不間斷地進入能量爆發的第三樂章。

第三樂章可謂登峰造極的炫技性終曲。該樂章大體呈ABA三部結構。呈示部同樣有著多個形象鮮明的主題，動力強勁，情緒高亢。中間段落（B段）建基於第一樂章的兩個主題，這個段落自身又分為三部分（諧謔性的首尾部分和緩慢的中間部分）。A段再現後，氣勢磅礴、激動人心的尾聲將全曲帶向最終的高潮。

德沃夏克：E 小調第九交響曲 作品 95 B. 178（“來自新世界”）

捷克作曲家德沃夏克一生共寫有九部交響曲，尤以最後一部最為著名，也是西方音樂歷史上最受歡迎的交響曲作品之一。1892年，德沃夏克應邀擔任紐約國立音樂學院的院長，暫居美國的三年期間成為他藝術創作最碩果累累的一個時期，創作出一系列經典傑作，其中就包括《第九交響曲》。此曲寫於1893年，同年首演於紐約。作品通過豐富鮮明的音樂形象，充分表達了作曲家身處美洲“新世界”的種種感受，以及對遙遠的祖國捷克的深切懷戀，充分吸收了美國本土印第安音樂、黑人音樂以及捷克民間音樂的風格特徵並加以藝術化的處理。

全曲由四個樂章組成。第一樂章為奏鳴曲式，始於一段深沉緩慢的引子，隨後的主體部分包含三個性格迥異的音樂主題。號角式的主部主題果斷堅定，具有強烈的感召力；副部主題具有捷克民間的風笛效果和鄉間舞蹈特色；長笛率先奏出的結束部主題則吸收了美國黑人音樂元素。

第二樂章是一首詩意濃郁、動人心扉的懷鄉曲。開始處由管樂在低音區緩慢奏出一系列深沉的和弦，彷彿將聽眾引入迷霧繚繞的森林，隨後在柔和的弦樂襯托下，英國管奏出具有五聲音階特點的主要主題，這支孤寂吟唱的憂傷曲調恰如其分地訴說著“獨在異鄉為異客”的無限鄉愁。

第三樂章是一首具有舞曲特色的快速的諧謔曲。首先出現的第一主題受到印第安舞蹈的啟發，充滿粗獷的活力和別樣的趣味。隨後的第二主題由長笛和雙簧管奏出，清麗明快，具有五聲性特色。中段主題則明顯帶有捷克民間舞曲的風味。

第四樂章以波瀾壯闊的姿態氣勢成為全曲的最高潮。圓號和小號奏出的主部主題威武昂揚，具有悲壯的進行曲特徵；副部主題則有如一首樸素的捷克民歌。與此同時，該樂章通過引入前三個樂章的基本主題而使全曲形成高度統一的有機整體。眾多音樂主題的對比交織，構成了五彩繽紛的地域圖景和思緒萬千的內心情境。

文：劉丹霓



藝術家及團體簡介

安德烈·奧羅斯科-艾斯特拉達，指揮

奧羅斯科-艾斯特拉達自 2014/15 樂季起，擔任法蘭克福廣播交響樂團首席指揮、休斯頓交響樂團音樂總監，並於 2015 年 9 月獲倫敦愛樂樂團任命為首席客席指揮。他將於 2020/21 樂季接棒維也納交響樂團首席委任指揮，2021/22 樂季接任該團首席指揮。

他曾指揮多個世界頂級管弦樂團，包括維也納愛樂樂團、柏林愛樂、德累斯頓國家管弦樂團、萊比錫布商大廈管弦樂團、阿姆斯特丹皇家音樂廳樂團，以及美國多個城市的交響樂團，如費城、匹茲堡、克利夫蘭、芝加哥。他亦曾於格林德伯恩歌劇節、薩爾斯堡音樂節、斯迪利亞音樂節指揮音樂會及歌劇演出。

2018/19 樂季的重點工作包括：維也納愛樂樂團在薩爾斯堡古典音樂節莫扎特週的演出、於柏林國家歌劇院上演全新製作的威爾第《弄臣》。此外，他首次與倫敦愛樂樂團亮相 BBC 逍遙音樂會，並首次與歐洲室內樂團合作演出。12 月將接任維也納交響樂團首席委任指揮，於新年音樂會帶來貝多芬《第九交響曲》。



王羽佳，鋼琴

王羽佳生於北京一個音樂世家，童年在中國學習鋼琴，後到加拿大及費城柯蒂斯音樂學院跟隨加里·格拉夫曼學習。2007 年取代瑪爾塔·阿赫里奇，成為波士頓交響樂團的獨奏家，在國際舞台大放異彩。兩年後與德意志留聲機公司簽訂獨家合約，演出及專輯皆廣獲好評，躋身世界頂尖藝術家之一。

2018 年秋，她與柏林愛樂及基里爾·佩特蘭高巡演、於南美洲舉辦獨奏音樂會，並多次與慕尼黑愛樂樂團及維那利·捷傑耶夫於亞洲巡演。她的獨奏專輯《獨奏柏林》由德意志留聲機公司發行，收錄了在柏林愛樂大廳現場錄製的拉赫瑪尼諾夫、斯克里亞賓和普羅科菲耶夫的作品。她於 2018/19 樂季任紐約卡內基音樂廳、維也納音樂廳及盧森堡音樂廳的駐場藝術家。2019 年春，她與洛杉磯愛樂樂團巡演，首演了約翰·亞當斯最新的鋼琴協奏曲，並與大提琴家格堤爾·卡普森於美國巡演。





維也納愛樂樂團

維也納愛樂樂團可算是與歐洲古典音樂歷史和傳統關係最緊密的音樂團體。在過去的 177 年裡，樂團經歷了，甚至影響了世界的音樂歷史。樂團的演奏獲著名獨奏家和指揮家公認為獨一無二的“維也納之聲”，使其在眾多樂團中脫穎而出。

維也納愛樂樂團和維也納國立歌劇院管弦樂團的合作關係，亦造就了樂團的獨特之聲。樂團創立時，其中一個原則是只有維也納歌劇院管弦樂團的樂師才可以成為維也納愛樂樂團團員。

樂團屢獲大獎及殊榮，每年於維也納舉辦近四十場音樂會，包括新年音樂會和美泉宮夏夜音樂會，並於世界各地廣播。樂團每年夏天還會進駐薩爾斯堡音樂節，以及每年進行逾五十場國際巡迴演出。這些活動彰顯了維也納愛樂樂團是全球最頂尖的樂團之一。2008 年起，勞力士為其獨家贊助商。



Filarmónica de Viena

Maestro: **Andrés Orozco-Estrada**

Yuja Wang, Piano

Filarmónica de Viena



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Programa

S. Rachmaninoff (1873-1943)

Concerto para Piano n.º 3 em Ré Menor, op. 30

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale: Alla breve

A. Dvořák (1841-1904)

Sinfonia n.º 9 em Mi Menor, op. 95, B. 178 "Do Novo Mundo"

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

Andrés Orozco-Estrada, Maestro

Na temporada de 2014/15, Orozco-Estrada assumiu o cargo de Maestro Titular da Sinfónica da Rádio de Frankfurt e o de Director Musical da Sinfónica de Houston. Em Setembro de 2015 a Orquestra Filarmónica de Londres nomeou-o Maestro Principal Convidado. Na temporada de 2021/22 assumirá o cargo de Maestro Principal da Sinfónica de Viena, com a qual trabalhará já na temporada anterior, na qualidade de Maestro Principal Designado.



Andrés já regeu muitas das principais orquestras do mundo, incluindo a Filarmónica de Viena, a Filarmónica de Berlim, a Staatskapelle Dresden, as orquestras da Gewandhaus e da Concertgebouw, para citar algumas, para além das reputadas orquestras americanas de Filadélfia, Pittsburgh, Cleveland e Chicago. Também se apresentou com êxito assinalável em concertos e apresentações de ópera nos festivais de Glyndebourne, de Salzburgo e no Styriarte.

Os destaques da temporada de 2018/19 incluem concertos com a Filarmónica de Viena na Semana de Mozart, em Salzburgo, e uma nova produção do *Rigoletto* de Verdi na Staatsoper Unter den Linden, em Berlim. Também dirigiu a Orquestra Filarmónica de Londres na sua estreia da série Proms da BBC e trabalhou pela primeira vez com a Orquestra de Câmara da Europa. Em Dezembro, assume os tradicionais concertos de Ano Novo dirigindo a 9.^a *Sinfonia* de Beethoven como Maestro Principal Designado da Orquestra Sinfónica de Viena.

Yuja Wang, Piano

Wang nasceu em Beijing, numa família de músicos. Depois de estudar piano na infância, recebeu formação avançada no Canadá e no Instituto de Música Curtis de Filadélfia, com Gary Graffman. A sua revelação a nível internacional ocorreu em 2007, quando substituiu Martha Argerich como solista num concerto da Orquestra Sinfónica de Boston. Dois anos depois, assinou um contrato exclusivo com a Deutsche Grammophon e, desde então, firmou o seu lugar entre os principais artistas mundiais, com uma série de concertos e gravações aclamados pela crítica.



No Outono de 2018, Wang apresentou-se em digressão com a Filarmónica de Berlim sob a batuta de Kirill Petrenko, após uma digressão a solo pela América do Sul e vários concertos por toda a Ásia com a Filarmónica de Munique dirigida por Valery Gergiev. O ano de 2018 marcou ainda o lançamento do seu álbum a solo, *The Berlin Recital*, para a Deutsche Grammophon, com obras de Rachmaninoff, Scriabin e Prokofiev, gravadas ao vivo na sala Filarmonia de Berlim.

Na temporada 2018/19, foi Artista Residente em três prestigiadas salas: Carnegie Hall de Nova Iorque, Wiener Konzerthaus e Philharmonie de Luxemburgo. Na Primavera de 2019, Wang estreou com a Filarmónica de Los Angeles o mais recente *Concerto para Piano* de John Adams, além de se juntar ao violoncelista Gautier Capuçon para uma extensa digressão pelos EUA.





Filarmónica de Viena

Talvez não exista outro agrupamento musical mais intimamente associado à história e tradição da música erudita europeia do que a Filarmónica de Viena. Nos últimos 177 anos, a orquestra vivenciou e influenciou o curso da história musical em todo o mundo. Até hoje, solistas e maestros proeminentes se referem ao peculiar “som vienense” como a excelência que a diferencia de outras orquestras.

A especificidade da orquestra também se baseia na relação singular entre a Filarmónica de Viena e a Orquestra da Ópera Estatal de Viena. Um dos princípios fundacionais da orquestra é a obrigatoriedade de passar pela orquestra da ópera antes de fazer parte da Filarmónica de Viena.

A Filarmónica de Viena recebeu vários prêmios e distinções, realizando cerca de quarenta concertos anuais em Viena, nomeadamente o de Ano Novo, e o de Schönbrunn, ambos transmitidos para todo o mundo. A orquestra também faz uma residência anual de Verão, no Festival de Salzburgo, e realiza mais de cinquenta concertos por ano nas suas digressões internacionais. Todas essas actividades demonstram a reputação da Filarmónica de Viena como uma das melhores orquestras do mundo. Desde 2008, é patrocinada em exclusivo pela Rolex.



The Vienna Philharmonic



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Conductor: **Andrés Orozco-Estrada**

Yuja Wang, Piano

The Vienna Philharmonic





Programme

S. Rachmaninoff (1873-1943)

Piano Concerto No. 3 in D Minor, op. 30

- I. Allegro ma non tanto
- II. Intermezzo: Adagio
- III. Finale: Alla breve

A. Dvořák (1841-1904)

Symphony No. 9 in E Minor, op. 95, B. 178 ("From the New World")

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

Programme Notes

S. Rachmaninoff: **Piano Concerto No. 3 in D Minor, op. 30**

Russian composer Sergei Rachmaninoff, considered to be the leading piano virtuoso of his time, also left a lasting oeuvre of cherished piano compositions. Born in 1873, Rachmaninoff carried the tradition of the 19th century romanticism in both his stage demeanour as well as his own compositions: He knew innately how to highlight his showmanship on the piano as well as how to create broad, sweeping melodic gestures and heart-tugging themes that maximise the nuanced intricacies and expansive capacities of a piano.

Composed in 1909, Rachmaninoff's Piano Concerto No. 3 in D Minor, op. 30, known for its extreme technical and artistic demands on the soloist, was premiered by the composer himself in New York City within the same year. Rachmaninoff claims to favour this concerto over his previous piano concerti, stating, "I much prefer the Third, because my Second is so uncomfortable to play." However, regardless of the composer's own personal preferences, the concerto remains one of the most challenging in the piano repertoire. In fact, the concerto's original dedicatee Josef Hofmann – an esteemed virtuoso pianist by all contemporary accounts, including Rachmaninoff's own – never mustered the courage to tackle Rachmaninoff's Piano Concerto No. 3 in public.

Structured in three movements, the first movement of Piano Concerto No. 3 opens with a theme that, in Rachmaninoff's own words, "simply wrote itself". The seemingly simple melody evolves into an epic outpouring of unabashed musical expression and dazzling displays of technical fireworks. An expressive second theme relaxes the furious momentum of the soloist before launching into a complex and technically-astonishing transformation of the main theme.

The second movement begins with the strings, a burnished introduction for the nostalgic oboe solo. The oboe and strings surge and ebb with impassioned energy as the piano soloist enters with a series of ruminating, contemplative passages that eventually builds to a powerful peak. A central section evokes the feeling of a waltz, with the winds reintroducing the main theme presented in the first movement against sophisticated and labyrinthine piano ornamentations. Finally, the second movement segues directly into the finale, a sparkling, driven and relentless showcase for the piano soloist's unabashed virtuosity.

A. Dvořák: **Symphony No. 9 in E Minor, op. 95, B. 178**
(“From the New World”)

Czech composer Antonín Dvořák, born in 1841, is regarded as one of the most important Czech musical voices of the 19th century. With his popularity today, it is hard to imagine that Dvořák was once deemed “naïve” by his German counterparts, who at first dismissed and neglected Dvořák’s significant musical contributions. Born in a small village on the outskirts of Prague in the present day Czech Republic, Dvořák’s fame as composer grew rapidly throughout Europe after the premiere of his very first symphony in 1865, when the composer was only 24 years old. Word of the Bohemian composer’s music and talent eventually spread amongst audiences, critics, musicians and fellow composers. Esteemed English composer Sir Edward Elgar writes enthusiastically to a friend: “I wish you could have heard Dvořák’s music, it is simply ravishing... so tuneful and clever – I cannot describe it, it must be heard.” Blending his homeland’s folk music with the established symphonic traditions of the 19th century, Dvořák’s works have been described as “the fullest recreation of a national idiom with that of the symphonic tradition”.

In 1891, Dvořák received a radical invitation from Jeannette Thurber to move to the United States. Thurber, an American millionaire and classical music patron, wanted the Czech composer to relocate to New York to help foster and educate an “American School” of composers, to serve as director of the National Conservatory of Music of America and also to teach instrumentation and composition. Dvořák found himself packing for America, and soon enough, the Czech composer crossed the Atlantic Ocean and arrived in New York City.

Dvořák wasted no time; three months after settling in America, the composer began writing his Symphony No. 9. He even notes while working on the symphony: “The influence of America can be felt by anyone who has a ‘nose’.” However, controversy surrounding this work was pervasive from the beginning – the American press, audiences and even musicians were keen to interpret Dvořák’s Symphony No. 9 as a work of unadulterated “Americana”. Certainly, the composer found Native American folk songs and Negro spirituals inspiring, but, despite the public interest to brand this work as American, there is no scholarship to indicate that Dvořák utilised specific American folk idioms in this symphony. In fact, Dvořák himself refuted fervently in a letter to a conductor rehearsing the symphony for a performance: “Leave out the nonsense about my having made use of American melodies. I have only composed in the spirit of such American national melodies.”

In Dvořák’s own words, Symphony No. 9 is meant to be “impressions and greetings from the new world,” a deeply felt “hello” to his homeland from the new. The work opens with great melancholy, and many suggest this as a sign of Dvořák’s homesickness. The melancholia is dispelled by a horn call, leading the symphony into a faster section, gently embodying the spirit of Bohemian folk tunes and highlighting main melodic themes that recur throughout the entire symphony. The slow second movement, the emotional heart of the symphony, features a poignant and touching English horn solo after a grand, solemn brass chorale introduction. The third movement, a bouncing and rhythmic dance, evocative of Czech folk dances with a contrasting central section. Finally, the last movement, a dramatic and bombastic movement, announces the symphony’s principal themes via a triumphant brass fanfare before the inspired composer intermingles all of the main tunes together in a feat of compositional ingenuity.

By **Jules Lai**

Biographical Notes

Andrés Orozco-Estrada, Conductor

In 2014/15, Orozco-Estrada took over the position of Chief Conductor of the Frankfurt Radio Symphony and also became Music Director of the Houston Symphony. In September 2015, the London Philharmonic Orchestra appointed him to the post of Principal Guest Conductor. In 2021/22, he will take over the position of Principal Conductor of the Wiener Symphoniker. However, he will begin his connection with the orchestra a year earlier, in 2020/21, as Principal Conductor Designate.



He has conducted many of the world's leading orchestras, including The Vienna Philharmonic, Berliner Philharmoniker, Staatskapelle Dresden, Gewandhausorchester, Concertgebouworkest, etc. as well as some of the most renowned American orchestras from Philadelphia, Pittsburgh, Cleveland and Chicago. With outstanding success he has also conducted both concerts and opera performances at the Glyndebourne Festival, Salzburg Festival and at the Styriarte Festival.

Highlights of the 2018/19 season include concerts with The Vienna Philharmonic at the Mozart Week Salzburg and a new production of Verdi's *Rigoletto* at the Staatsoper Unter den Linden, Berlin. He also conducted the London Philharmonic Orchestra in his debut at the BBC Proms and worked for the first time with the Chamber Orchestra of Europe. In December, he takes over the traditional New Year's concerts of Beethoven's 9th Symphony as Principal Conductor Designate of the Vienna Symphony Orchestra.



Yuja Wang, Piano

Wang was born into a musical family in Beijing. In her childhood, she learnt to play the piano in China. Later, she received advanced training in Canada and at Philadelphia's Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007 when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon and has since established her place among the world's leading artists, with a succession of critically acclaimed performances and recordings.



In autumn of 2018, Wang toured with the Berliner Philharmoniker and Kirill Petrenko, following with a recital tour to South America, and several concerts with the Munich Philharmonic and Valery Gergiev throughout Asia. It also marked the release of her solo recital album *The Berlin Recital* by Deutsche Grammophon, featuring works by Rachmaninoff, Scriabin and Prokofiev, recorded live at the Berlin Philharmonie.

During 2018/19, she was featured as an Artist-in-Residence at three of the world's premiere venues: New York's Carnegie Hall, Wiener Konzerthaus and the Luxembourg Philharmonie. In the spring of 2019, Wang toured with the LA Phil to give the first-ever performances of John Adams' newest piano concerto, as well as reuniting with cellist Gautier Capuçon for a vast US chamber tour.





The Vienna Philharmonic

There is perhaps no other musical ensemble more closely associated with the history and tradition of European classical music than The Vienna Philharmonic. In the course of the past 177 years, this orchestra has experienced and influenced the course of musical history around the world. Even to this day, prominent soloists and conductors refer to the unique “Viennese Sound” as the outstanding quality that sets it apart from other orchestras.

The inimitability of the orchestra’s sound is also based on the singular relationship between The Vienna Philharmonic and the Wiener Staatsoper Orchestra. One of the orchestra’s founding principles is that only a musician from the opera orchestra can become a member of the Vienna Philharmonic.

The Vienna Philharmonic has been the recipient of numerous prizes and awards. It performs approximately 40 concerts in Vienna annually, among them the New Year’s Concert and the Summer Night Concert Schönbrunn, which are broadcast in numerous countries around the world. The orchestra also has an annual summer residency at the Salzburg Festival and performs more than 50 concerts a year on its international tours. All of these activities underscore the reputation of The Vienna Philharmonic as one of the world’s finest orchestras. Since 2008, it has been supported by its exclusive sponsor Rolex.

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Wilfried Hedenborg
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Christoph Koncz
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Alexander Steinberger
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Michal Kostka
Benedict Lea
Marian Lesko
Johannes Kostner
Martin Klimek
Jewgenij Andrusenko
Shkëlzen Doli
Holger Groh
Adela Frasinéanu

中提琴 / Violas

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Christian Frohn
Gerhard Marschner
Wolf-Dieter Rath
Robert Bauerstatter
Heinrich Koll
Mario Karwan
Martin Lemberg
Elmar Landerer
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Michael Strasser
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Thilo Fechner
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Tilman Kühn

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