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香港藝術節
Hong Kong
Arts Festival
3/2-7/3/2004



2 Pianos
4 Hands

鋼琴貝多fun

STAR
星 空 傳 媒



1 – 6.3.2004
香港大會堂劇院
Hong Kong City Hall Theatre

鋼琴貝多 fun

2 Pianos 4 Hands

演出長約 1 小時 40 分鐘，不設中場休息
Running time: approximately 1 hour and 40 minutes with no interval

為了讓大家對這次演出留下美好印象，請切記在節目開始前關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影，亦不可飲食和吸煙，多謝合作。

To make this performance a pleasant experience for the artists and other members of the audience, PLEASE switch off your alarm watches, MOBILE PHONES and PAGERS.

Eating and drinking, unauthorised photography and audio or video recording are forbidden in the auditorium. Thank you for your co-operation.

Thank you Partner

謝謝拍檔



Your support and sponsorship has made possible the Festival attraction ***2 Pianos 4 Hands***. With grateful thanks from the Hong Kong Arts Festival.

We wish you and your guests a very enjoyable evening.

多謝您們的贊助及支持，使《**鋼琴貝多 fun**》得以順利在香港藝術節演出。

希望您們有一個愉快的晚上。



創作人員 | Creative Team

創作 *Created by*
特德·戴克斯特拉 Ted Dykstra
理查·格林布拉特 Richard Greenblatt

導演 *Director*
特德·戴克斯特拉 Ted Dykstra

監製 *Producer*
羅伯特·理查森 Robert Richardson

舞台監督 *Production Stage Manager*
莉·斯坦迪文 Lee Standeven

燈光設計 *Lighting Designer*
馬克·霍韋特 Mark Howett

聯合燈光設計 *Associate Lighting Designer*
馬克·彭寧頓 Mark Pennington

演出者 | Cast

特德 *Ted*
愛德華·辛普森 Edward Simpson

理查 *Richard*
喬納森·蓋文 Jonathan Gavin

《鋼琴貝多fun》1996年4月由「說話手指」
公司和塔拉戈劇院聯合製作

2 Pianos 4 Hands was originally produced
in April 1996 by Tarragon Theatre in
association with Talking Fingers Inc

本節目指定酒店
Official hotel for *2 Pianos 4 Hands*





《鋼琴貝多 fun》

1994年，特德·戴克斯特拉與理查·格林布拉特組成「說話手指」製作公司。得到加拿大安大略省藝術局支持，他們在塔拉戈劇院排練創作《鋼琴貝多Fun》，及後劇院將其納入1995/96年劇季節目，大獲好評，不但全場爆滿，還榮獲加拿大多拉獎最傑出製作和查爾默斯獎。1996年5月至1997年9月期間，塔拉戈劇院於全國巡迴演出《鋼琴貝多Fun》，並於1997年秋季在紐約外百老匯海濱劇院演出。製作人士包括大衛和埃德·米爾維殊、本·斯普雷徹與威廉·米勒。《鋼琴貝多Fun》享譽全城，上演半年後才移師華盛頓的甘迺迪中心。

《鋼琴貝多fun》在多家劇院賣過滿堂紅，計有多倫多的皇家亞歷山德拉劇院和倫敦西區的喜劇劇院，足跡遍及北美、歐洲、澳洲、紐西蘭及南非等逾一百間劇院。

2 Pianos 4 Hands

In 1994 Ted Dykstra and Richard Greenblatt formed Talking Fingers, and under this company name first workshopped *2 Pianos 4 Hands* at the Tarragon Theatre, with generous support from the Ontario Arts Council. Tarragon Theatre subsequently programmed the show as part of its 1995/96 season, where it garnered rave reviews, played a sold-out run, received the Dora Mavor Moore Award for Outstanding Production and the prestigious Chalmers Award.

Tarragon Theatre toured the production nationally from May 1996 to September 1997 and in the autumn of 1997, *2 Pianos 4 Hands* was presented Off Broadway at The Promenade Theatre, New York by a team of producers, David and Ed Mirvish, Ben Sprecher and William P Miller. The production was acclaimed, and ran for six months before transferring to the Kennedy Centre in Washington. It has since played to sold-out houses at the Royal Alexandra Theatre in Toronto, at the Comedy Theatre in London's West End, and at more than 100 different theatres throughout North America, Europe, Australia, New Zealand and South Africa.

與創作人對話



《鋼琴貝多fun》已於北美洲和英國上演700場，叫好叫座。

原創作人特德·戴克斯特拉與理查·格林布拉特暢談創作和演出感受。

■ 記者

■ 特德·戴克斯特拉

■ 理查·格林布拉特

■ 你們曾經表示，演出帶有自傳成份——這些經歷是否已埋藏多年，靜候機會將它爆發出來，與人分享呢？

■ 正是這樣！事實上，我認為這演出也是無心插柳的。某程度上，我們想藉着這個表演，探討我們由小到大，以至現在與鋼琴的關係。

■ 我認為它是半自傳式——它並不是純自傳式，而是基於我們自身經驗而創作的。假若觀眾當中有類似經歷，他們或有所得着。

■ 小時候，你們利用課餘時間練習鋼琴，這是否影響你們與朋輩的關係？

■ 當然我不能像其他小孩子般參加某些活動。由於要勤加練習，我便經常錯過諸如運動等課餘活動。沒甚麼時間與朋友在一起，他們對你的觀感會改變，而你對他們的看法也有所不同。

■ 這成為你身份特徵之一——唸高中時，我的別名叫史路達（《花生》漫畫角色之一）。這個別名甚至成為你的身份，就是一個「彈鋼琴的孩子」。

■ 成為鋼琴家，有多少是你的抱負？多少是你父母的期望？

■ 父母想我接受音樂教育，因為他們認為這十分重要——由於他們成長於戰時的荷蘭，因此無法學習音樂；假如母親當年能負擔學費，假如國家沒有受德軍入侵的話，她必定成為一位鋼琴家。父母的期望可說是原因之一，但天份也是原因之一。

Interview with the Creators

After 700 performances in North America and the UK, Ted Dykstra and Richard Greenblatt talk about the internationally acclaimed show they created and performed together.

■ Interviewer

■ Ted Dykstra

■ Richard Greenblatt

■ **You've confessed that the show is autobiographical — were these experiences you'd been bursting to share with people over a number of years, just waiting to get it out?**

■ That's well put! I think probably inadvertently, yes. I think we knew that we wanted to somehow explore our relationship to the piano as children and growing up, and our relationship to the piano today.

■ I think we should say that it's really semi-autobiographical, it's not totally autobiographical, but it is based on our own experience. If there's one other person that has that same experience, then maybe the audience will get something from it.

■ **Did the time you spent practising and playing when you were younger affect your relationships with your friends and peers?**

■ Certainly there was no time for certain activities that every other kid got to have,

so I would usually miss the sports after school, because you had to fit your practising in. So time away from your friends with something or somebody else does change the way they look at you and the way you look at them.

■ It's part of your identity — my nickname in high school was 'Schroder' from *Peanuts*. It becomes very much your identity — you're the kid that plays the piano.

■ **How much of this aspiration was yours and how much your parents?**

■ I think my parents wanted to give me a musical education, because they thought it was an important thing because they grew up during the War and they were denied it themselves — they grew up in Holland. My mother certainly would have been a piano player had they been able to afford it, and had the Germans not marched into Amsterdam. So that was a part of it, but it was also a gift.



- 我的父母視音樂為文化之巔，但令他們驚懼的是，我們都十分認真，並且最終加入演藝圈。因此，儘管他們引以為榮，但這並非他們所期望的：他們想我們成為懂得彈鋼琴、拉小提琴的律師、醫生等專業人士，卻不是靠它為生。雖然他們仍以我為傲，但說實在的對他們來說是也有遺憾。
- 以時間計，你們在台上表演的時間不下於鋼琴演奏家？
- 最忙碌的鋼琴演奏家，每星期演出四至五場，但我們要演出八場呢！比他們還要厲害。當然，我們的演奏水平或比他們略為遜色，但他們卻不會演戲！所以，這可以說是平手而已。
- 而且，他們不是每場都演奏相同的樂章，但我們演奏巴赫的樂章已超過七百次了。
- 我可以肯定，歷史上從未有人演奏一首樂章的次數較我們的多。
- 你們所表達的，均從成年人的角度出發。那麼，你們的觀眾層面是怎樣的？
- 要吸引七歲或以下的兒童觀眾，是較為困難的，因為演出題材環繞有關成長的問題，且逐步加入較為成熟的元素。不過，當中許多由家長陪同觀看，正在學琴的十多歲小孩；演出裏所說的對白，他們的父母也曾對他們說過；同樣地，小孩也曾對他們的父母說過演出中的對白。散場後，我們見到這些小孩與他們的父母交頭接耳，孩子總愛向父母說：『你明白了嗎？』看來他們的確看得十分投入。

本文節錄蒙伊萊恩·皮克與
阿比蓋爾·穆爾 © JGH 1999轉載



- I think they considered it the height of culture, but to their horror we both kind of took it really seriously and we both ended up going into show business. So as much as they were proud of us they didn't mean for us to actually do that. They meant us to be lawyers or doctors who played the piano or the violin instead of actually doing it for a living. So it kind of backfired on them, although they were very proud of us.
- **In terms of time, you must spend almost as much time on stage as you would if you were concert pianists?**
- A concert pianist would maybe, on a busy week, do four or five shows and we do eight, so we got them beat there! Of course we don't play as well as they do, but they don't act! So it's a trade off.
- They also don't play the same pieces of music. We've played that Bach in front of people over 700 times.
- There's no one in the history of the world who's performed that piece more than we have, I'm pretty sure.
- **What kind of age range do you have in the audience, because you're talking about all this from an adult perspective?**
- For my money, seven and under is a little tough because it does start to deal with growing up and more mature themes as it progresses. But certainly the kids that take piano who are 10 or 11 years old come with their parents, and there are things said in the show that every single parent in the audience has said to their kid. Every single one, and that every single kid has said to their parents. And afterwards, when we meet these people, we hear about it, and the kids love to turn to their parents and just go 'You see?' They really get off on it.

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《鋼琴貝多Fun》選用音樂

D小調協奏曲，BWV1043：第一樂章(巴赫)

《內心與靈魂》(霍依基·卡邁克爾)

《白樺筏子》(李莉雅·弗萊查)

《在溪畔》(理查·格林布拉特)

《我們的樂隊步向城市》(杜瓦諾伊編曲)

F大調第六奏鳴曲，作品10/2(貝多芬)

C大調第十六奏鳴曲，K545「簡易奏鳴曲」：第一樂章(莫扎特)

D大調鋼琴四手聯彈奏鳴曲，K381：第一樂章(莫扎特)

《伯格康奈杰斯的市集》：皮爾·吉爾特第一組曲(格里格)

D小調協奏曲，BWV1043：第一樂章(巴赫)

降D大調前奏曲，作品28/15(蕭邦)

《阿斯圖里亞斯的傳說》(阿爾班尼斯)

C大調雙鋼琴四手聯彈迴旋曲，作品73(蕭邦)

幻想曲，作品12/2(舒曼)

C小調第八奏鳴曲「悲愴」，作品13：第一及第二樂章(貝多芬)

F大調第二敘事曲，作品38(蕭邦)

梅菲斯托第一圓舞曲(李斯特)

串燒流行曲

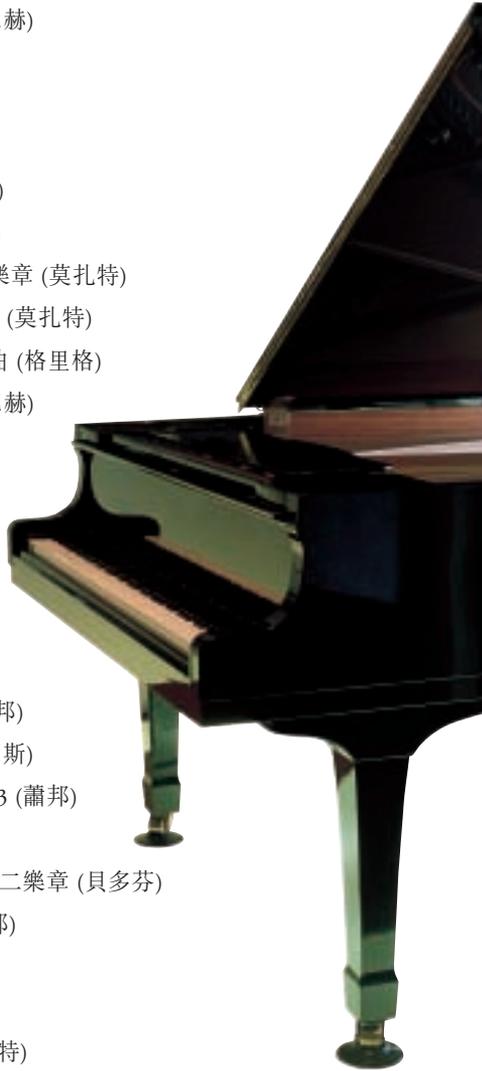
降A大調即興曲，作品90/4(舒伯特)

《我的風趣情人》(羅伯特·羅傑斯／羅倫斯·克特)

《鋼琴手》(比利·喬)

梅菲斯托圓舞曲(霍洛維茲錄音)

D小調協奏曲，BWV1043：第一樂章(巴赫)



Music featured in *2 Pianos 4 Hands*



Concerto in D Minor, BWV1043 — 1st Movement
(Joahnn Sebastian Bach)

Heart and Soul (Hoagy Carmichael)

The Birch Canoe (Lelia Fletcher)

By the Stream (Richard Greenblatt)

Our Band Goes to Town (arrangement J B Duvernoy)

Sonata No 6 in F Major, Op 10/2 (Ludwig van Beethoven)

Sonata No 16 in C Major, K545 *Sonata Facile* — 1st Movement
(Wolfgang Amadeus Mozart)

Sonata in D Major for One Piano, Four Hands, K381 —
1st Movement (Wolfgang Amadeus Mozart)

In der Halle des Bergkonigs — *Peer Gynt Suite 1* (Edvard Grieg)

Concerto in D Minor, BWV1043 — 1st Movement
(Joahnn Sebastian Bach)

Prelude in D Flat Major, Op 28/15 (Frederic Chopin)

Asturias-Leyenda (Issac Albéniz)

Rondo for Two Pianos, Four Hands in C Major, Op 73
(Frederic Chopin)

Fantasiestücke, Op 12/2 (Robert Schumann)

Sonata No 8 in C Minor, Op 13 *Pathetique* —
1st and 2nd Movements (Ludwig van Beethoven)

Ballade No 2 in F Major, Op 38 (Frederic Chopin)

Mephisto Waltz No 1 (Franz Liszt)

A Medley of PopTunes

Impromptu in A Flat Major, Op 90/4 (Franz Schubert)

My Funny Valentine (Richard Rogers/Lorenz Hart)

Piano Man (Billy Joel)

Mephisto Waltz (Horowitz Recording)

Concerto in D Minor, BWV1043 — 1st Movement
(Joahnn Sebastian Bach)



特德·戴克斯特拉 Ted Dykstra

創作／導演 *Creator and Director*

特德·戴克斯特拉就讀加拿大國立戲劇學校，畢業後曾於加拿大各大劇團擔演主要角色。身兼演員、作曲家、作家和監製的戴克斯特拉，曾獲多個獎項和提名，演出大量電視節目和電影，亦於家鄉多倫多執導多部作品。此外，他於加拿大受觀迎卡通片集《Roboroach》和即將上演的美國片集《奇幻商店》作聲音演出。戴克斯特拉是「靈魂胡椒」劇團創辦成員之一，現正創作兩部新作品——一部全新音樂劇（音樂及歌詞）和為一部電影編劇。

Since graduating from The National Theatre School of Canada, Ted Dykstra has played leading roles on every major stage in Canada. He has won and been nominated for numerous awards in Canada as an actor, composer, writer and producer, and been in dozens of TV shows and movies. Dykstra has also directed many productions in his hometown Toronto and his voice stars in the hit Canadian cartoon *Roboroach* and the upcoming American series *Wonderfalls*.

Dykstra is a founding member of Toronto's Souleppper Theatre Company. Currently, he is working on two commissions, a new musical (book, music and lyrics) and a feature screenplay.



理查·格林布拉特 Richard Greenblatt

創作 *Creator*

理查·格林布拉特於加拿大蒙特利爾出生，七歲隨多羅芙·摩爾頓修習鋼琴，及後負笈英國倫敦皇家戲劇藝術學院進修演技。1975年返回加拿大後從事多元化創作，為國內外的劇團、電台、電視台及電影公司寫作劇本、作曲、執導以及擔任演員。

格林布拉特至今已執導超過七十五部作品，現為加拿大舞台劇團的駐場劇作家，並正在籌備新作《寶貴時間》，並曾擔任青年劇團的駐場導演和時間劇團的導演。此外，格林布拉特曾奪得四項多拉獎及兩項查爾默斯獎，並於加拿大各戲劇訓練機構教授演戲和導演。

Richard Greenblatt was born in Montreal and started taking piano lessons with Dorothy Morton at the age of seven and went on to study acting at the Royal Academy of Dramatic Arts, London. Since his return to Canada in 1975, he has been acting, directing, writing and composing music for theatre, radio, television and film across the country and abroad.

Having directed over 75 productions, Greenblatt is currently Playwright-in-Residence at Canadian Stage and working on a play entitled *Quality Time*. He has been Resident Director at Young People's Theatre and Director of The Hour Company. He has won four Dora Awards and two Chalmers Awards. Greenblatt has taught both acting and directing at most of the theatre training institutions in Canada.



愛德華·辛普森 Edward Simpson

特德 Ted

演員 Actor

愛德華·辛普森九歲開始便以歌手、鋼琴手及演員身份演出，及後於悉尼大學音樂系和法律學院畢業，繼而在倫敦音樂及戲劇藝術學院接受戲劇訓練。

辛普森曾擔任電台配音和演出多部短片，並於愛丁堡藝術節、布里斯托老維克劇院、悉尼斯特布爾斯劇院、悉尼歌劇院和墨爾本拉瑪瑪劇院演出，而《鋼琴貝多fun》的表演更令澳紐觀眾歎為觀止。辛普森亦為劇場監製及音響設計師。

Edward Simpson has performed as a singer, pianist and actor since he was nine years old. He graduated from both the Department of Music and Law School at the University of Sydney and later completed his acting training at The London Academy of Music and Dramatic Art.

Simpson has worked in radio voice-overs, various short films, the Edinburgh Festival, the Bristol Old Vic, The Stables in Sydney, The Sydney Opera House, La Mama in Melbourne, as well as the wondrous *2 Pianos 4 Hands* experience all over Australia and New Zealand. Simpson also works as a theatre producer and sound designer.



喬納森·蓋文 Jonathan Gavin

理查 Richard

演員 Actor

喬納森·蓋文於西澳洲演藝學院接受戲劇訓練，及後取得倫敦皇家音樂學院及聖三一學院音樂系文憑。

蓋文經常與澳洲的獨立劇團合作，擔任編劇和演員，2003年憑作品《紅唇一剎》奪得菲力士·柏遜斯獎，該劇現正改編為電影版本。

Jonathan Gavin trained as an actor at the West Australian Academy of Performing Arts, and has diplomas in music from The Royal School of Music and Trinity College, London.

Gavin has worked extensively with independent theatre companies in Australia as an actor and writer. His play *A Moment On The Lips* won the 2003 Philip Parsons Award and is currently being adapted for the screen.



莉·斯坦迪文 Lee Standeven

舞台監督 *Stage Manager*

莉·斯坦迪文1998年完成在西澳洲演藝學院的舞台監督課程，此後便一直出任舞台監督、製作統籌、製作經理及節目統籌，曾與多個劇團和藝術節合作，包括黑天鵝劇團、B劇團、加拿大舞台劇團、柏斯國際藝術節、悉尼藝術節和墨爾本藝術節。曾於澳洲及海外巡迴演出的斯坦迪文，現居西澳洲，於曼杜拉演藝中心擔任節目統籌。

Lee Standeven completed her stage management training at the West Australian Academy of Performing Arts in 1998. Since that time she has worked continuously as a professional Stage Manager, Production Co-ordinator, Production Manager and Event Co-ordinator. Working for such companies as Blackswan Theatre Company, Company B, Canadian Stage, Perth International Arts Festival, Sydney Festival and Melbourne Festival, she has had the pleasure to work alongside Australia's finest writers and directors such as Neil Armfield, Nick Enright, Simon Phillips and Roger Hodgman. Having toured nationally and internationally in the past, Standeven now resides in Western Australia as the Event Co-ordinator at the Mandurah Performing Arts Centre.



馬克·霍韋特 Mark Howett

燈光設計 *Lighting Designer*

來自西澳洲的馬克·霍韋特，曾為國內外的舞蹈、戲劇、音樂會、大型節目及歌劇設計燈光。在過去二十年，霍韋特與班加拿舞蹈團、B劇團、英國國家劇院、澳洲芭蕾舞團、澳洲歌劇團、悉尼劇團和阿德萊德藝術節合作。

霍韋特設計的作品遍及澳洲和海外。近期作品包括為高文花園皇家歌劇院製作的《理髮師陶德》。

West Australian, Mark Howett has designed lighting for Australian and international dance, theatre, concert, events and opera companies. Over the past 20 years, Howett has worked with companies like the Bangarra Dance Theatre, Company B, The National Theatre in the UK, The Australian Ballet, Opera Australia, Sydney Theatre Company and Adelaide Festival of the Arts.

Mark Howett has designed the lighting for many productions that have toured extensively in Australia and overseas. Most recently Howett co-designed the lighting for the Royal Opera House, Covent Garden, production of *Sweeney Todd*.

馬奎斯娛樂製作公司

馬奎斯娛樂製作公司專門製作及策劃加拿大國內外的表演節目，足跡遍及美國、英國、澳洲、日本、南非、法國、芬蘭、德國及香港。作品包括《黑女孩尋找上帝之歷險》、《莫迪凱·里察勒：慶祝》、《全情投入》和《鋼琴貝多fun》。此外，馬奎斯亦負責監製由戴安·弗拉克斯及理查·格林布拉特創作，巡迴七個城市演出的《猶太姊弟》，以及大衛·威德奧比的《科幻小說》，後者更榮獲多拉獎最傑出作品提名。除了正在上演的《就是母親》和《鋼琴貝多fun》，馬奎斯正在製作威德奧比的短片《聖嬰》。

Marquis Entertainment

Marquis Entertainment Inc has established itself as a leader in the international theatre industry, with a focus on producing and managing productions for both national and international markets such as the US, the UK, Australia, Japan, South Africa, France, Finland, Germany and Hong Kong. Productions include *The Adventures of a Black Girl in Search of God*, *Mordecai Richler: A Celebration*, *Fully Committed* and *2 Pianos 4 Hands*. Marquis has also produced a seven-city tour of *Sibs* by Diane Flacks and Richard Greenblatt, and David Widdicombe's *Science Fiction*, for which Marquis received a Dora Award nomination for Outstanding Production. Marquis will be producing Widdicombe's short film *Santa Baby*. Marquis Entertainment currently represents *Mom's the Word* and *2 Pianos 4 Hands*.

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Marquis Entertainment Inc

Robert Richardson *President and Producer*
Laura McLeod, Colin Rivers *Associates*
Susan Dobie *Accounting*

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